

Seren dipity Arts Festival 2018



SERENDIPITY
ARTS
FESTIVAL
GOA | 15-22 DEC '18



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Sunil Kant Munjal

Founder Patron, Serendipity Arts Foundation

"Artists have a lot of meaning they produce that can allow us to look at the world in deeper, meaningful and more probing ways."

- Okwui Enwezor

In three years, Serendipity Arts Festival has become a driver of change by showing how an interdisciplinary format can alter our perceptions and pre-conceived notions about art and culture. This festival has shown that it is possible for different forms of art to grow and thrive beyond their disciplinary constraints. It has displayed the ability of art to generate appeal and interest amongst a wider audience, irrespective of economic, social or geographic background. With each passing year, Serendipity Arts Foundation has demonstrated that it is possible to increase the scale of an arts festival, creating a robust platform for both the artists and the audiences. It is living proof of how multiple and diverse organisations can come together and become part of a common mission.

The first edition in 2016 had 53 projects; and in 2018 last year, there were 93; footfall increased from 150,000 in the first year to more than 450,000 in the third year, and between 2016 and 2018, we have brought together more than 3,000 artists and artisans. The third edition of the festival was held across 15 venues, and we took the festival to residences, bus stands, parks and municipal markets. From an abandoned maternity hospital, the former Secretariat, to modern buildings and public spaces, Serendipity Arts Festival has stood by its mandates of reimagining a city through the arts.

The Serendipity Arts Foundation was instituted as a leap of faith, to foster and strengthen India's rich and diverse cultural roots and connect these with the nation's future. The festival's success and impact over a short period is a testament to the universal appeal of the arts, irrespective of age, region and cultures, and its potential to become a part of everyday life.

For the 2018 edition, along with our curators we, experimented with format and content, resulting



in projects that were evocative and thought-provoking, working with technology, the impact of social media as well as pertinent issues around gender, social stratas and the historical relevance of the many images we consumes in our daily lives. At the same time, the effort was also to expose a larger audience to traditional art forms, and lend them a contemporary face.

Besides the festival, the Foundation's work with arts education is growing. We have expanded the scope of research and documentation in 2018 by encouraging art writing through an online blog 'Write | Art | Connect' and 'Projects and Processes', our publication series. In the coming editions, we will continue to support more such research practices to encourage young writers to engage with the process of art practices and curation.

The Foundation's residency programme continues to garner strength. Dharti Art Residency, a 3-month long residency in Delhi, is now in its third year. This programme works with artists around the country, and culminates in an open studio of work in progress; the art has been showcased previously at the Festival.

In addition, we have also initiated 'Line of Flight' – a residency project which looks at works produced at international and national residencies along with a day-long symposium at the Festival. Eminent organisations from around the world participated in this foundation led initiative to talk about the context of art residencies and their future.

In the end, however, such initiatives are merely a drop in the ocean. We need not only the goodwill, but also the active support of individuals, companies, foundations, institutions, colleges, museums and other like-minded organisations to keep the flag of art and culture flying in India and place the nation on the global cultural map.

Smriti Rajgarhia

Serendipity Arts Foundation & Festival Director



Time really passes very quickly. While I write this note for the third edition of the Serendipity Arts Festival, it's incredible to imagine that a dream and an idea for a multi-disciplinary festival will be soon in its fourth year in 2019! Like any other initiative of its scale and size, the festival has a lot of trials and tribulations behind it, but what makes it special is the passion and the love from each person involved, and the rigor with which everyone has worked towards making this a space for experimentation, with dedication and an unconditional love for the arts. Its success lies in our shared belief in a common goal, and this, for me, is the biggest achievement of Serendipity Arts Festival.

The festival was conceived as a long-term platform creating tangible change across the country's cultural landscape, the aim being to make the arts inclusive, educational and accessible whilst maintaining rigour and depth, and today, I can proudly say that we have worked towards this in every aspect of the festival.

When Serendipity Arts Festival started in 2016, I believed that the success of initiating a larger audience into the arts relied heavily on programming and an attempt towards inclusivity. Our first edition was an experiment with the very notion of programming – programing not only a space, or a building, but a city. How can we weave arts through the urban fabric, such that for a moment in time, it resonates with the arts, the artists, the audiences and the region seamlessly? We were aware of the conversations around the dynamics between the public and the private, a major connection that deterred the success of engaging with a new audience, as well as the conversations around the question of local engagement – something we still spend a lot of time thinking about. By the third edition, our cultural

experiment (as we like to call it) had taken on different forms, attempting to find the right balance of making a festival inviting enough for the audience to engage with the various projects that in the past would have either not been of interest or seemed too distant in reach.

What really makes it worth it in the end is the feedback we have got from the audiences and everyone participating. They enjoyed the festival – it was experiential, full of joy and surprises. When art becomes a way to celebrate the region, the heritage, the diversity and the city, we feel that we have achieved a little segment of what we set out to do.

I cannot end this note without thanking my amazing team that keeps this initiative going, and often me as well! They have worked tirelessly to make this festival happen, through venue changes, socio-political situations and personal challenges. I would like to thank all of our partners who have believed in us, and have come forth to support us, and pushed us to make the festival better every year. Finally, I would like to thank all of our curators, from the past three editions who have come on board for this bumpy ride with us, teaching, advising and believing in us through the year. Without them, this festival would not be where it is today. We believe that art can change lives, and we hope the the coming editions become a platform for this change.

Institutional Collaborations

Auction house *Christie's* and Serendipity Arts Foundation have collaborated on two occasions, asking important questions in the panel discussion, "Constructing Modernism: Conversations on Art in a Young Nation", held at Bhau Daji Lad Museum, Mumbai on August 20, 2017, as well as coming together for the conclave, "Indian Art from 1700-1850", which took place at the Adil Shah Palace, Panaji, on December 17, 2017, during the time of the Serendipity Arts Festival. At SAF 2018, Amin Jaffer and Sonal Singh curated a panel titled "Art Accessibility: Ideal or Reality?"

The Alkazi Foundation for the Arts is a registered charitable trust, dedicated to the preservation of the cultural history of India through extensive research on photography. Housed in the foundation is the private collection of Ebrahim Alkazi, known as the Alkazi Collection of Photography, which comprises works in the form of photographic albums, single prints, paper negatives and glass-plate negatives, painted photographs, and photo-postcards. The collection is particularly strong in areas such as archaeology, architectural history, the urban development of colonial cities, military studies, anthropological studies and topography.

Asia Art Archive (AAA) is an independent non-profit organisation initiated in 2000 in response to the urgent need to document and make accessible the multiple recent histories of art in the region. With one of the most valuable collections of material on art freely available from its website and onsite library, AAA builds tools and communities to collectively expand knowledge through research, residency, and educational programmes. AAA in India (AAA in I) was established in 2013 reflecting the organisation's widening scope of Collaborations activities in India. With an on-site digital collection housed in New Delhi in a space that is open to visitors, AAA in I organises a range of projects, workshops, and programmes with a mission to build archives and instigate dialogue and critical thinking around contemporary art from India. The organization works in partnership with various individuals, organisations and institutions in the field that share AAA's values.

The Goethe-Institut is the Federal Republic of Germany's cultural institute, active worldwide. The Goethe-Institut promotes the study of German abroad and encourage international cultural exchange.

Pro Helvetia is mandated by the Swiss Confederation to promote artistic creation in Switzerland, contribute to cultural exchange at home, promote the dissemination of Swiss culture abroad and foster cultural outreach. Pro Helvetia New Delhi supports and disseminates Swiss arts and culture in South Asia, promoting cultural exchange, developing and nurturing long-term partnerships, initiating co-productions and supporting residencies.

The French Institute / IFI (Institut français India) is a section of the Embassy of France responsible for connecting and implementing Indo-French human exchanges. IFI performs numerous functions: from promoting academic and scientific exchange between higher institutes of learning and research to enabling student mobility, and promoting the French language. IFI also fosters links between artists, scientists, NGOs, professors, enterprises, film professionals, publishers and more, and supports partnerships in research and innovation, capacity-building and interactions with civil society, vocational studies, as well as artistic and cultural partnerships in performance, books, film, fashion, design and more. IFI supports and organise forums and debates that bring together innovators and thinkers from both countries.



Serendipity Arts

Foundation

Serendipity Arts Foundation is an arts and cultural development foundation which aims to promote new cultural partnerships, creative strategies and artistic interventions which are responsive to the social and cultural milieu. Committed to innovation, Serendipity Arts Foundation intends to support, promote and create platforms for creativity, providing the wider public with a unique source of modern contemporary art and culture. The Foundation's programmes are designed and initiated through innovative collaborations with partners across a multitude of fields. Each intervention is created using the arts as a means to impact education, social initiatives and community development programmes, while exploring interdisciplinarity between the arts to better understand the shared histories of the subcontinent. The Serendipity Arts Festival is the largest platform of outreach for the Foundation.

Festival

Serendipity Arts Festival is a multidisciplinary Festival that brings together performative, visual, and culinary practices from India and beyond. Spread across various venues in Panaji, Goa, the Festival serves as a platform for eminent and emerging artists to showcase their work and collaborate. Since it began in 2016, the Festival has accumulated a rich database of creative energies and partnerships. As an eight-day long event, the festival is a platform for multidisciplinary collaboration and cultural innovation, and in three years, has grown in leaps and bounds, not only in the scale and number of projects, but also in expanding its cultural collaborations. In 2018, SAF a new panel of curators engaged with a variety of ideas, as well as building on themes from previous editions, including art with a focus on the South Asian region, being addressed through our visual arts, photography as well as craft discipline. Serendipity Arts Festival strongly believes there is something for everyone at this Festival, and were happy to welcome a wide spectrum of audiences over the eight-day event held in December in Goa.



Curators

MUSIC



ANEESH
PRADHAN

One of India's leading tabla players, Aneesh Pradhan is a disciple of the illustrious tabla maestro Nikhil Ghosh from whom he inherited a rich and varied repertoire of traditional tabla solo compositions from the Delhi, Ajrada, Lucknow, Farrukhabad and Punjab gharanas. Greatly appreciated by both the cognoscenti and the lay listener as a soloist and accompanist, Aneesh Pradhan is the recipient of several awards such as the Aditya Birla Kala Kiran Award (2000), the Natyadarpan Award for 'Best Background Score' (1998) for music direction to the Marathi play 'Tumbara' directed by Sunil Shanbag, the Vasantotsav Award (2012) instituted in memory of the eminent vocalist Dr. Vasant Rao Deshpande, and the Saath Sangat Kalakar Award (2013) instituted in memory of G.L. Samant by the Gandharva Mahavidyalaya, Pune.

A popular performer at most prestigious concerts and festivals in the country, Aneesh Pradhan has also traveled widely and performed overseas at major events. He has recorded prolifically for national and international record labels accompanying a host of vocalists and instrumentalists. Apart from his work with art music, Aneesh Pradhan is also a frequent participant in cross-cultural musical collaborations both in the capacity of performer and composer. He is keen to push the envelope in experimenting with sound and music through his composition for film, television, theatre and dance projects. Aneesh Pradhan has been awarded the Indian Council for Cultural Relations Chair in Indian Studies at the Sir Zelman Cowen School of Music, Monash University. He has been a keen researcher of trends in performance, music education and patronage that unfolded in the late nineteenth and early twentieth century, a period that continues to fascinate him for its direct relation to and reason for the musical situation he finds himself in. Aneesh is the Director of Underscore Records Pvt. Ltd, an independent online record label that he established with vocalist Shubha Mudgal. He also co-curates with Shubha Mudgal, an international music festival called Baajaa Gaajaa: Music from 21st Century India.



SNEHA
KHANWALKAR

Sneha Khanwalkar has played a significant role in changing perceptions of Hindi film music by digitally mixing disparate noises, sounds of local instruments and voices to produce a track. Unlike most music directors, who are happy sitting in their studios, she is someone who thrives when composing music outside the studio.

Born and brought up in Indore, Khanwalkar was taught music as a child, as her mother's family belonged to the Gwalior gharana of Hindustani classical music. Sneha conceptualised and hosted the MTV min-series, Sound Trippin, travelling the length of India and collecting local ambient sounds and recording with everyday and local musicians, and creating a final piece of music.

With projects like Gangs of Wasseypur, Khoobsurat, Oye Lucky! Lucky Oye!, Love Sex aur Dhoka in her repertoire, Khanwalkar brings with her a mix of eccentric as well as upbeat music. Sneha won Filmfare's R.D. Burman Award for the best music director for Love Sex aur Dhoka in 2011 and was nominated in Best Music Director category at the 58th Filmfare Awards for Gangs of Wasseypur Part 1 & Part 2. Most recently, Sneha has composed the music for the internationally acclaimed film, Manto.

CRAFT



ANNAPURNA
GARIMELLA

Annapurna Garimella is a Delhi-based designer and an art historian. Her research focuses on late medieval Indic architecture and the history and practices of vernacular art forms in India after Independence. She heads Jackfruit Research and Design, an organization with a specialized portfolio of design, research and curatorial. She is also the Founding and Managing Trustee of Art, Resources and Teaching Trust, a not-for-profit organization that runs a public art library, conducts independent research projects and does teaching and advisement for college and university students and the general public. Her most recent curatorial projects include Vernacular, in the Contemporary (Devi Art Foundation, New Delhi) and Faith: Manu Parekh in Benaras 1980-2012 (Art Alive, New Delhi) and Drawing 2014 (Gallery Espace, New Delhi). Her most recent book is about a collaboration between a Rajasthani miniature painter and expatriate American photographer and is titled The Artful Life of R. Vijay (Serindia, 2016).



RASHMI VARMA

From an early start in interior design, art and architecture, Rashmi Varma went on to work in fashion, film & theatre. A profound love and respect for crafts led her to launch a women's wear label Rashmi Varma in 2013, with garments that celebrate design, functionality and the rich imperfections of the human hand for the 21st century. Prior to moving to India to start her clothing line, she worked extensively as a costume designer in films ranging from indie to big budget Hollywood productions. Her designs, performances and installations have been exhibited at the Victoria and Albert Museum, Museum of Canadian Contemporary Art and the Textile Museum of Canada. Her book, Sār: The Essence of Indian Design, co-authored with Swapnaa Tamhane, was published by Phaidon Press in 2016. Sār distils Indian design aesthetics into 200 living objects, both machine made and handcrafted throughout India. Rashmi Varma was born in Montreal, Canada and is now based in New Delhi, India.

CULINARY ARTS



ODETTE
MASCARENHAS

Odette Mascarenhas is a food historian and critic, author and television host. Her stint as the food & beverage manager at the Taj Group of Hotels has helped her define a keen palate towards the nuances of different ingredients used in food preparations.

Her passion for the written word is the reason she has nine books to her credit. Odette's first book, *Masci: The Man Behind the Legend*, which she wrote on her father-in-law, Miguel Arcanjo Mascarenhas, who was the executive chef at Taj Mahal Mumbai in 1939, won a Special Jury Award at the Gourmand World Cookbook Awards 2008.

Her ninth book, *The Culinary Heritage of Goa*, brings alive the kitchen tradition of Goan households all around the state. She has followed the culinary journey of Goa down the ages, from the times of the Chalukyas, Kadambas, the Vijaynagar Empire, the Muslim Bahamani Sultanate, the Portuguese rulers, to the present times and how it is all reflected in the evolution of Goan Cuisine. The book has won the Best in the World for Historical Recipes and Best Self Published Book in India at the Gourmand World Cookbooks 2015 awards. She is the co-founder of the Goan Culinary Club – a non-profit venture which strives to preserve the authenticity of Goan cuisine and researches lost recipes of the past with local chefs and restaurateurs.



RAHUL AKERKAR

Rahul Akerkar is all about mixing his passion for life, food, and science, and has managed to blend these key ingredients into a career as one of Mumbai's leading restaurant moguls. Regarded as the pioneer of the independent chef- restaurateur-run eateries in Mumbai, he has shifted the focus on fine dining away from the five-star hotel domain. Akerkar cofounded deGustibus Hospitality with his wife, Malini, in 1996. They operate six restaurants in Mumbai, including the much acclaimed Indigo, a bar, an event/banqueting space, and a catering business.

DANCE



LEELA SAMSON

Leela Samson received the impulses for her growth as a dancer from Kalakshetra, Chennai, where she was a student initially from 1961 to 1967, while also studying in the Besant Theosophical High School. From 1975 to 2005 she taught at the Sriram Bharatiya Kala Kendra and privately in Delhi, and choreographed a body of work called 'Spanda' known for its innovations in Bharatanatyam. It is now twenty years since its inception and Spanda continues to enthral audiences with its innovativeness in tradition. Leela has travelled extensively and performed at leading festivals of dance in India and abroad.

Leela was Director, Kalakshetra from 2005 to 2012. She brought to the institute an integrity and dynamism in teaching and performance, and a widening of the academic scope of the dancer graduating from its portals, besides initiating several publications, films and documentation of the founder's dance dramas. Leela has also written a few books: *Rhythm in Joy* (Lustre Press, 1987), on the classical dance forms of India, *Rukmini Devi – a life* (Penguin Viking, 2010), on the life of the legendary founder of Kalakshetra. She is the recipient of the Sanskriti Award in 1982, the Padmashri Award in 1990, the Nritya Choodamani Award in 1997, the Sangeet Natak Akademi Award in 2000 and the Natya Kala Acharya Award from the Music Academy, Chennai in 2015. From August 2010 to September 2014 she served as Chairperson, Sangeet Natak Akademi, New Delhi. From mid 2011 to early 2015, she served as Chairperson, Central Board of Film Certification.



RANJANA DAVE

Ranjana Dave is a dance practitioner and arts writer. Her work in dance spans performance, writing, archiving, curation and pedagogy. She is the co-founder of Dance Dialogues, a Mumbai-based initiative that connects artists to provocative and diverse ideas, individuals, and institutions. Her writing has appeared in the *Hindu*, *Scroll*, *Time Out*, *NCPA Onstage*, *Asian Age*, *Indian Express*, and *Tanz*, among other publications. She curated and annotated an extensive online archive of dance video at Pad.ma (Public Access Digital Media Archive). Ranjana is programmes director at the Gati Dance Forum in New Delhi, developing, curating and documenting various projects for the organisation. She co-curated and curated, respectively, two practice-oriented conferences for the IGNITE! Festival of Contemporary Dance in 2015 and 2016. She worked on curriculum design for a new MA in Dance Practice developed by Gati, which will be the first programme of its kind in South Asia to be implemented within the university system.

Trained in Odissi, Ranjana performs and teaches the form actively. She also teaches courses on dance writing, history and reflexive practice. She has taught short courses and semester-length modules at KRVIA, Mumbai, Ashoka University, Sonapat, and at Gati Dance Forum.

Ranjana was an Arthink South Asia Fellow in 2013. Her essay, *Liminal Spaces in Tradition: Odissi as a Continually Evolving Form*, features in *Tilt Pause Shift: Dance Ecologies in India*, published by Tulika Books, 2016. In 2017, her essay, *Significant Issues for Contemporary Dancers in India*, appeared in *Marg's* special issue on contemporary dance.

PHOTOGRAPHY



RAHAAB ALLANA

Rahaab Allana is Curator/Publisher of the Alkazi Foundation for the Arts in New Delhi; Fellow of the Royal Asiatic Society in London and Honorary Research Fellow at the University College, London. He has curated, edited and contributed to national and international publications and exhibitions on South Asian photography and its trans-national histories. He has worked with museums, universities, festivals and other arts institutions such as The Brunei Gallery (London); Rencontres d'Arles (Espace Van Gogh, France), The Folkwang Museum (Essen), The Photography Museum (Berlin), the Rubin Museum (New York), Washington University (Seattle), the Royal Fine Art Museum (Brussels) the National Museum (New Delhi); The British Council (New Delhi); The Goethe Institute (S. Asia and Hamburg Centres) and the Dr. Bhau Daji Lad City Museum (erstwhile V&A, Bombay). At the Bhau Daji Lad Museum, Rahaab teaches an annual diploma course on the History of Photography in India/ South Asia. Rahaab is also the Founding Editor of PIX, one of India's first theme-based photography quarterlies and exhibitionary platforms. He currently serves on the Advisory Committees/Juries of various national and international arts institutions.

Rahaab has been Guest Editor for publications produced by national arts institutions/publishers such as Marg (Aperture and Identity) and the Lalit Kala Academy (Depth of Field) in 2009 and 2012 respectively, looking at the cultural contributions of art and photography. He has written and edited several volumes on photography, distributed internationally for the Alkazi Collection and Mapin as co-publisher, and has co-authored a book of cinema stills and ephemera, titled *Filmi Jagat: Shared Universe of Early Hindi Cinema* (Niyogi Books, 2014), exploring an alternative culture of photography and print media through a found scrapbook.

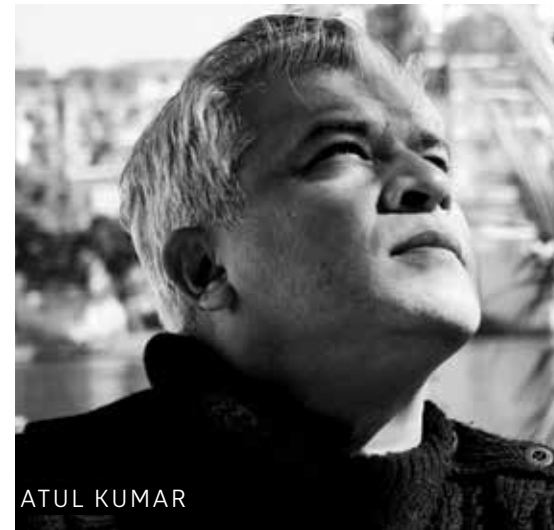


RAVI AGARWAL

Ravi Agarwal has an inter-disciplinary practice as an artist, photographer, environmental campaigner, writer and curator. His work, explores key contemporary questions around ecology, society, urban space and capital. He works with photographs, video, installations, and public art and has been shown widely in shows, including at the Kochi Biennial (2016), Sharjah Biennial (2013) and Documenta XI (2002). He co-curated the Yamuna-Elbe, Indo German twin city public art and ecology twin city project in 2011 and Embrace our Rivers, Public Art Ecology project in Chennai (2018).

Agarwal is also the founder of the Indian environmental NGO Toxics Link which has pioneered work in waste and chemicals in India. He serves on several high level policy committees, and writes extensively on sustainability issues in journals and books. He was awarded the UN Special Recognition Award for Chemical Safety in 2008 and the Ashoka Fellowship for social entrepreneurship in 1997.

THEATRE



ATUL KUMAR

Atul Kumar is The Company Theatre's Founder Member and Artistic Director. An acclaimed actor and director with more than 25 years of stage experience, Atul has dabbled with different languages and forms of theatre and has showcased his work all over India and abroad. His basic performance training was in the traditional Indian Dance and Martial Art forms of Kathakali and Kalaripayattu in Kerala. He also learnt from his various travels abroad where he got to work with Compagnie Philippe Genty in Paris- France & Sacramento Theatre Company in California- USA. Atul was recently invited by Shakespeare's Globe Theatre in the UK to direct for their International Theatre Festival. Amongst many grants he has been awarded French Cultural Fellowship, Charles Wallace Scholarship and Chevening Fellowship to develop his theatre pursuits in Europe.

He has served as a steering committee member of the International Network for Cultural Diversity, Canada and often participates in conferences, seminars and forums that are concerned with larger issues of art and culture. Atul also occasionally works in film and television.



ARUNDHATI NAG

Arundhati Nag is Creative Director of Ranga Shankara. Ranga Shankara (www.rangashankara.org) a theatre in Bangalore, dedicated solely to dramatics. Only the second such space in India (after Prithvi Theatre), Ranga Shankara has, with its show-a-day policy, changed the way theatre is viewed and performed in Bangalore. As its Creative Director, Arundhati oversees every aspect of Ranga Shankara from Programming and Operations. The possibilities that Ranga Shankara has opened up are endless and ever-lasting. Arundhati has also pioneered a unique Theatre For Children programme called AHA! that makes theatre a part of a child's life.

She is Managing Trustee of Sanket Trust, almost single-handedly, raised the necessary funds to build Ranga Shankara, perhaps the only project of its nature in the country today, built entirely on donations and run with huge subsidies for the performing and audience communities.

For over 40 years, Arundhati has also been an actor. She has performed over 1000 shows in five languages in both amateur and professional theatre, winning several accolades along the way. From Shakespeare to Karnad, Ibsen to Beckett and Tendulkar, Arundhati has performed in numerous genres. As a choosy film actor, she has essayed award winning roles in several films for India's best directors.

Arundhati was David Lean's Assistant Director for "A Passage to India". She also assisted and wrote Hindi dialogues for the legendary TV Serial "Malgudi Days", based on R K Narayan's novel, directed by Shankar Nag. She serves on the advisory boards of several national level institutions.

VISUAL ARTS



SUBODH GUPTA

Subodh Gupta's sculpture incorporates everyday objects ubiquitous throughout India- steel tiffin boxes, thalis, bicycles, milk pails. His works investigate the transformational power of the everyday in terms of these mundane items, reflecting on the transformation of his homeland. Gupta has long explored the effects of cultural translation and dislocation through his work, demonstrating art's ability to transcend cultural and economic boundaries. His ideas have taken shape in a variety of different media, from film, video and performance to steel, bronze, marble, and paint, which Gupta employs for both their aesthetic properties and as conceptual signifiers. In recent years Gupta has shifted his attention from mass produced stainless steel objects to found objects. He is fascinated by the traces left on these objects by their previous owners, turning them from inanimate utensils into items charged with stories of lives lived, visualised by scratches and dents. Before his education as a visual artist, Gupta, who is passionate about film, was a street theater actor. The artist's change of residence from his native village to a major urban center is in a way an allegory of today's India. The growing middle class that migrated from villages to large cities is eagerly clearing the path for change and the dominance of global capitalist culture. Gupta is interested in what inevitably disappears in the process of such change. Subodh Gupta stepped down as curator in December 2018.



RANJIT HOSKOTE

Ranjit Hoskote has been acclaimed as a seminal contributor to Indian art criticism, and is also a leading Anglophone Indian poet. Hoskote was curator of India's first-ever national pavilion at the Venice Biennale (2011). He co-curated the 7th Gwangju Biennale with Okwui Enwezor and Hyunjin Kim (2008). Since 1993, he has curated numerous exhibitions since 1993, including two monographic surveys of Atul Dodiya (Bombay: Labyrinth/ Laboratory, Japan Foundation, Tokyo, 2001; and Experiments with Truth: Atul Dodiya, Works 1981-2013, National Gallery of Modern Art/ NGMA, New Delhi, 2013), a lifetime retrospective of Jehangir Sabavala (NGMA, Bombay, 2005 and NGMA, New Delhi, 2006), and Unpacking the Studio: Celebrating the Jehangir Sabavala Bequest (CSMVS/ The Museum, Bombay, 2015). He was co-convenor, with Maria Hlavajova, Kathrin Rhomberg and Boris Groys, of the exhibition-conference platform Documents, Constellations, Prospects (Haus der Kulturen der Welt, Berlin, 2013). Hoskote has been a Fellow of the International Writing Program (IWP), University of Iowa; writer-in-residence at Villa Waldberta, Munich; writer-in-residence at the Polish Institute, Berlin; and researcher-in-residence at BAK (basis voor actuele kunst), Utrecht. He was a member of the jury for the 56th Venice Biennale (2015). He is a member of the international advisory board of the Haus der Kulturen der Welt, Berlin, and of the Bergen Assembly, Norway; he also serves on the advisory board of the Jehangir Nicholson Arts Foundation. In 2018, he was appointed as Academic Consultant to the CSMVS (formerly the Prince of Wales Museum), Bombay.

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MUSIC

The Music programme explored the gamut of traditions in India, as well as their sources of inspiration. The stage was set for international artists, providing the audience with an opportunity to experience musicals, along with retro, jazz, and electro funk music. In addition, there was a unique sound experience that showcased the cross-currents between sound, visuals, space and technology.

LIST OF PROJECTS

| | |
|---------------------------------|--|
| Old Goa Institute of Management | Revolutions Per Minute: Early Hindustani Music Recordings by Goan Musicians Curated by Aneesh Pradhan |
| DB Ground | The Bartender Curated by Sneha Khanwalkar |
| DB Ground | Dhamaal Curated by Aneesh Pradhan and Shubha Mudgal |
| DB Ground | Songs Of Nature Curated by Aneesh Pradhan |
| DB Ground | Boombay Djembe Folas Curated by Sneha Khanwalkar |
| DB Ground | Raja Kumari Curated by Sneha Khanwalkar |
| The Black Cube, Old GMC | Bandish Antaakshari Curated by Aneesh Pradhan |
| DB Ground | Serendipity Soundscapes Presents Anti-Musicals Curated by Sneha Khanwalkar |
| Old Goa Institute of Management | Museum of Sounds in My Head Curated by Sneha Khanwalkar |
| DB Ground | Serendipity Soundscapes Presents Maverick Playlist Curated by Aneesh Pradhan |

SPECIAL PROJECTS

| | |
|--|-------------------------------|
| Coke Studio Clinton Cerejo | DB Ground |
| River Raga Curated by Shubha Mudgal | Santa Monica Jetty |
| Music in the Park A Serendipity Arts Foundation Initiative | Art Park (Children's Park) |
| The Insurrections Ensemble | DB Ground |

Revolutions Per Minute: Early Hindustani Music Recordings By Goan Musicians

*Curated by Aneesh Pradhan
Design and Layouts by Pushkar Thakur
Collaborator Dr. Suresh Chandvankar
Exhibition Design and Layout Pushkar Thakur
Curator Aneesh Pradhan*

Until the mid-nineteenth century, royal courts in India were the main source of patronage to Hindustani music. But after 1858, the establishment of the British Crown as the paramount power in India crippled Indian princely power. This seems to have led to a sharp decline in royal patronage to Hindustani music, the art or classical music tradition of North India, but for a few last vestiges. In the absence of sustained support from royal patrons and the colonial government, musicians identified the Indian commercial, industrial and intellectual elite present in colonial cities as prospective patrons. Gradually, hereditary musicians and courtesans from Northern and Central India migrated to Bombay (now officially called Mumbai), one of the most important colonial cities in India.

Musicians migrating to Bombay included women of the devadasi community from Goa and neighbouring areas, who were engaged in service to temples. Their migration to Bombay gave them an opportunity to enrich themselves musically by training under maestros representing well-known lineages and styles of vocal and instrumental music.

Over time, many of the women and men from these Goan families became celebrated musicians inspiring successive generations. Their music recorded in the first half of the twentieth century on 78 rpm gramophone discs, represents a legacy that continues to be a rich resource for musicians, scholars, students, and listeners. This exhibition showcased the journey of these musicians, particularly their career as performers for the gramophone industry.





The Bartender

Singers Anjali Sivaraman, Rachel Varghese and Medha Sahi
Saxophone/Band Leader Rhys Sebastian D'Souza
Keyboard, Trombone and Melodica Player Ramon Ibrahim
Guitar Zohran Miranda
Bass Saurabh Suman
Drums Aditya Ashok
Percussions Anand Bhagat
Band Manager Ankita Roy
Trumpet Robin Fargose
Sound Engineer Jovian
Curator Sneha Khanwalkar

The Bartender is the brain child of Mikey McCleary—award winning songwriter, composer and producer whose eclectic mix of music sensibilities gives his music a unique edge. The band performed vintage music in a sensual, jazzy manner reminiscent of a bygone burlesque or Gatsby-esque era.



Dhamaal

Sound Design Nitin Joshi
Light Design Harshavardhan Pathak
Sutradhaar Gopal Datt
Curator Aneesh Pradhan
Performers Gokul Chandra Das (Team Leader), Mahadev Das, Nipa Mondal, Banti Das, Puja Biswas, Sunita Das, Sangita Das, Piyali Mondal, Dhaivat Mehta, Siddharth Padiyar, Dnyaneshwar Sonawane, Vighnesh Kamath, Purav Jagad, Ashok Shinde, Abhimanyu Herlekar, Shantanu, Herlekar, Upagna Pandya, Shweta Deshpande, Nandakumar - (Edakkya), Dineshan Warriar - (Chenda), Kalamandalam Vinesh - (Mizhav), Kalanilayam, Sreejith - (Madhalam), Triprayar Rameshan Marar - (Thimila), Santosh - (Elathalam), Vinu K, Unnikrishnan, Bhargav Kamble, Namdeo Desai, Yeshudas Desai, Ramdas Desai, Haridas Shinde, Ajinath Shinde, Bhavesh Jadhav, Machhindra Babasaheb, Pandurang Uttam Shinde, Girish Poriya, Chandrakumar.a.s, Prasanna K.r., Chunchaiah, Prasad.p, Sidhappaji.k, Prashanth.b, Venkatesh.c, Manukumara.g.s, N.surjit Singh, S.gobardhon Singh, Konthoujam Ratan Singh, T.nanao Singh, N.surjit Singh, S.gobardhon Singh, Konthoujam Ratan Singh, Chanan Khan, Swaroop Khan, Satar Khan, Pape Khan, Harshvardhan Pathak, Nitin Joshi, Nandu Nimbalkar, Gopal Datt

Dhamaal is a celebration of drumming traditions from India. It represents India's cultural diversity as reflected through her music, particularly through percussion traditions. For several centuries, these traditions have run parallel, have intersected or have worked in isolation. Significantly, they have not threatened each other and have in fact lived in harmony. Drummers in Dhamaal came from various parts of the country to weave a tapestry of rhythm with other musicians. While the focus of Dhamaal was on percussion traditions, the performance was equally grounded in melody and song-text.



Songs of Nature

Baul Performers Rajib Das, Amit Sur, Sudipto Chakraborty, Rittik Guchait, Satyajit Sarkar, Mriganabhi Chattopadhyay and Kartick Das Baul.

Qawwals Danish Husain Budayuni, Shekhu Husain, Ajamal Khan, Tariq Husain, Usman Husain, Irfan Husain, Hunain Nyazi and Vasim Hasan.

Langas/Manganiyars Talab Khan, Nihal Khan, Firoz Khan, Dara Khan, Asin Khan, Latif Khan and Mushtak Khan.

Sound Design Nitin Joshi

Light Design Harshavardhan Pathak

Sutradhaar Yatindra Mishra

Special Thanks Govind Ram

Curator Aneesh Pradhan

Through centuries, seasonal and nocturnal-diurnal cycles and individual elements from nature have inspired repertoire in diverse musical traditions in India. Song-texts celebrating seasons like Vasant (spring) and Varsha (monsoon), or those that describe flora and fauna, address nature in all its splendour. They also use this imagery as metaphor and simile to introspect about human existence, the philosophy of life, spiritual pursuit and more. Practitioners of folk and religious music and art or classical music from different regions have recorded their poetic and musical responses to these stimuli. This performance explored the manner in which Qawwals, Bauls of Bengal, and the Langa and Manganiar musician communities of Rajasthan have responded to motifs from nature. The similarities and dissimilarities in their responses to the same stimuli from nature were showcased during the concert. Ensembles led by vocalists highlighted the individual peculiarities of each of the three musical traditions.



Boombay Djembe Folas

Djembe, Balafon, Vocals Anand Bhagat
Guitar, Violin, Vocals, Effects Jose Neil Gomes
Kenkeni, Vocals Trevor Munroe
Djembe, Vocals Prathamesh Kandalkar
Dunun, Sangbang Tejas Parekh
Curator Sneha Khanwalkar

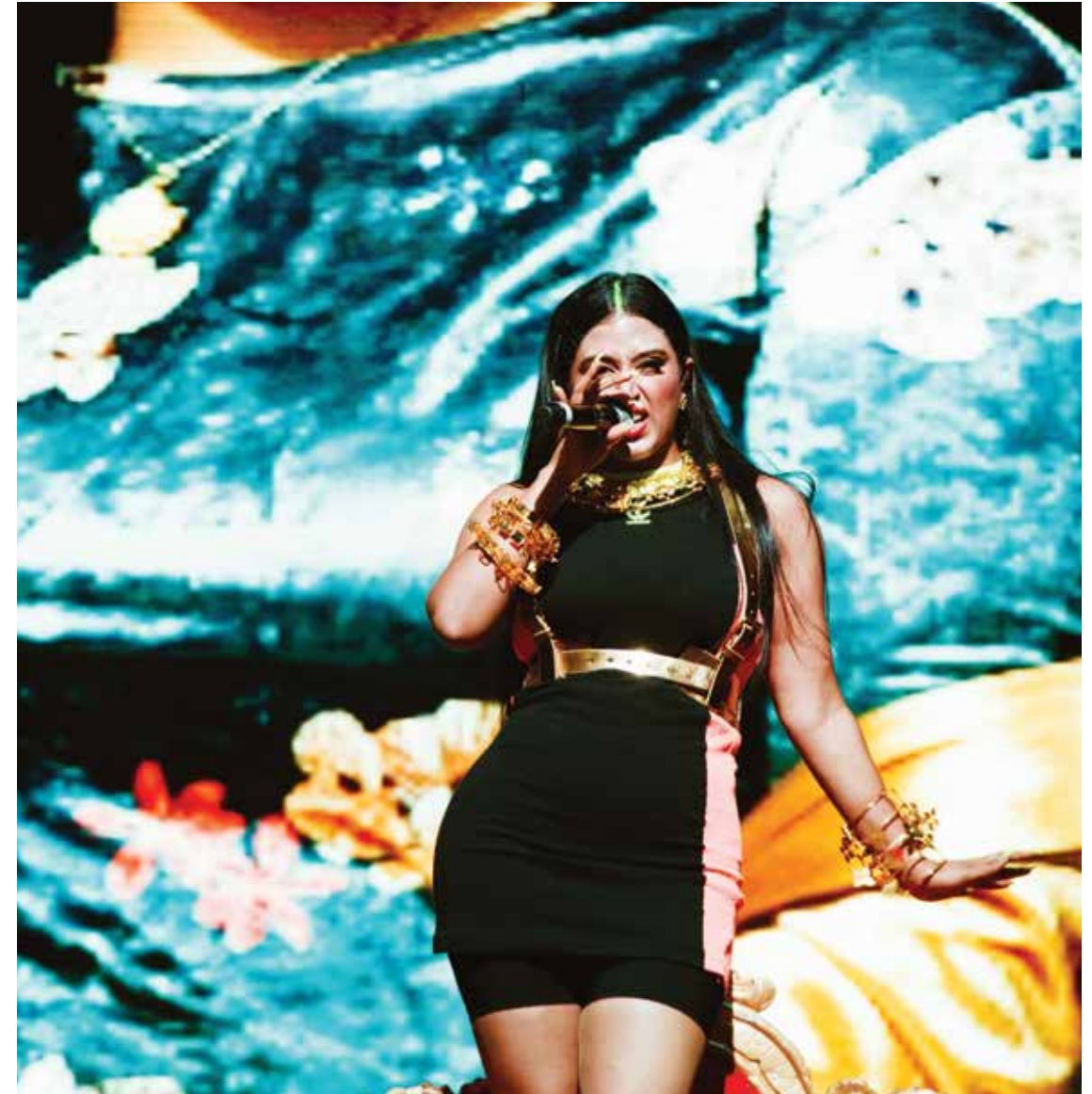
An exciting and energetic group of drummers who play traditional rhythms from West Africa. Boombay Djembe Folas are the pioneers of this form of music in Mumbai.



Raja Kumari

Curator Sneha Khanwalkar

Raja Kumari is an L.A. based singer and Grammy nominated songwriter who has collaborated with Gwen Stefani, Iggy Azalea and Fifth Dimension. Her music is a mix of R&B, hip-hop and Asian samples.





Bandish Antaakshari

Vocalists Bhavik Mankad, Rutuja Lad, Deepika Bhagwat,
Saurabh Kadgaonkar, Aditya Mohan Khandwe, Rupesh Gawas,
Nivedita Hattangadi and Anuradha Kuber

Accompanists Mayank Bedekar (Tabla) and
Prasad Gawas (Harmonium)

Sound Design Nitin Joshi

Antaakshari Hosts Shubha Mudgal and Aneesh Pradhan

Time and Scorekeeper Yashwant Kanolkar

Curator Aneesh Pradhan

Bandish, loosely translated as composition, acts as the seed-idea for melodic and rhythmic elaboration in various genres of vocal and instrumental Hindustani music. It is one of the tangible elements that not only represents the aesthetics of different gharanas (literally household) or traditional schools of music, but in fact forms a vital part of the body of knowledge handed down through generations in an essentially oral tradition. For these reasons, a rich collection of such compositions is crucial in Hindustani music pedagogy and performance, and has always been considered an important inheritance for those seeking to pursue music as a profession. Bandish Antaakshari, a performance-based game, portrays compositions

from the Hindustani art music tradition using Antaakshari, a popular and engaging recreational pastime that has usually revolved around Indian film songs. Typically, a player in this game has to present a few lines of a song challenging the next player to sing another song with its text beginning with the final syllable of the line that was sung last. Bandish Antaakshari did not only follow this conventional format, but also highlighted Hindustani musical forms like khayal, thumri, and dadra, composed in various raags or melodic structures and set to different taals or rhythmic cycles.



Serendipity Soundscapes Presents Anti-Musicals

Keyboards and Music Director Zubin Balaporia
Vocals Usha Uthup, Joe Alvarez and Amruta Subhash.
Vocals & Electronics Pulpy Shilpy
Drums Andrew Kanga
Bass Sheldon Dsilva
Guitar Sanjay Divecha
Violin Kushmita Biswakarma
Viola Dielle Julianne Braganza
Cello Magdalena Ewa Sas
Curator Sneha Khanwalkar

Classic musicals presented like you've never heard them before. Serendipity Soundscapes is a unique initiative by Serendipity Arts Festival. Our music curators are invited to bring together the unique sounds of the subcontinent in an extraordinary evening.



Serendipity Soundscapes Presents Maverick Playlist

Vocalists Omkar Patil, Priyanka Barve
Musicians Harshit Jain, Nishant Nagar, Kirti Prabar Das,
Purav Jagad, Siddharth Padiyar and Avadhoot Phadke
Sound Arrangement Srijan Mahajan, Nikhil Malik
Sound Design Nitin Joshi
Light Design Harshavardhan Pathak
Consultant Shubha Mudgal
Sutradhaars Amba Suhasini K. Jhala, Anirudh Nair
Curator Aneesh Pradhan

Serendipity Soundscapes is a unique initiative by Serendipity Arts Festival. Our music curators are invited to bring together the unique sounds of the subcontinent in an extraordinary evening. Maverick Playlist celebrates unfettered musical exchange. Drawing on diverse musical ideas, techniques, styles and songwriting both from India and from other parts of the world, this specially curated and composed compilation of songs is unorthodox and hybrid in its approach.



SPECIAL PROJECT

Coke Studio feat. Clinton Cerejo

The Clinton Cerejo Band features Clinton Cerejo, along with accomplished vocalists Bianca Gomes and Sudeep Jaipurwale. Together with some of the country's finest live musicians, this power packed trio created magic on stage with a high energy set comprising the best of Coke Studio.

Project Supported by



River Raga

Sound Design Nitin Joshi
Special Project Curator Shubha Mudgal

A sunset cruise along the river Mandovi with a series of curated classical music concerts.

Ashwani Shankar (Shehnai), Sanjeev Shankar (Shehnai), Accompanist: Ojas Adhiya (Tabla)

Dhanashree Pandit Rai (Vocal), Accompanists: Kalinath Mishra (Tabla), Niranjana Lele (Harmonium)

Aayush Mohan (Sarod), Lakshay Mohan (Sitar), Accompanist: Mayank Bedekar (Tabla)

Anuradha Kuber (Vocal), Accompanists: Mayank Bedekar (Tabla), Saumitra Kshirsagar (Harmonium)

Aditya Khandwe (Vocal), Accompanists: Mayank Bedekar (Tabla), Raya Korgaokar (Harmonium)



Music in the Park

Concerts in the park by a variety of musicians and bands. Genres range from jazz to fusion, pop to retro and blues to funk. An initiative by Serendipity Arts Foundation.

Sef Riley and Ensemble (Vintage Jazz, Americana, Calypso)

The Coffee Cats (Jazz and Funk)

Steve Kitu and Jazmine (Jazz Swing, Latin, Funk and Blues)

Boombay Djembe Folas (West African, Folk)

Twintet (Jazz)

Krishna Vamsee (Blues)

Ivan & Boom (World Music)

Smooth (Soca, Reggae, Rock)



The Insurrections Ensemble

Sarangi Ahsan Ali
Double Bass Brydon Bolton
Electronics Jurgen Brauningner
Vocals Sumangala Damodaran
Bow Guitar, Flutes, Percussion Sazi Dlamini
Sarod Pritam Ghosal
Guitar Reza Khota
Percussion, Vocals Tlale Makhene
Vocals, Mbira Lungiswa Plaatjies
Vocals, Guitar Tina Schouw
Words Vivek Narayanan, Karen Press, Sabitha Satchi,
 Ari Sitas and Mandi Poefficient Vundla.
Ensemble Manager Tinashe Kushata

The Insurrections Ensemble is in the process of creating a musical-poetic performance around the idea of the lament, as shaped by voices and instruments in different times and places. The lament is the musical form that traces centuries-old connections between different segments of Afro-Asia. The performance brought into focus Kerala, Gujarat, Ethiopia, Zanzibar, Southern Africa, Al-Andalus, Persia and Arabia.



THEATRE

The Theatre programming pushed beyond defined boundaries. Moving away from the proscenium, the performances explored fresh avenues—making use of alternate spaces, showcasing traditional forms with a contemporary twist, introducing young children to the importance of theatre, and highlighting the creative presence of marginalised communities.

LIST OF PROJECTS

| | |
|---|--|
| The Black Box, Kala Academy | A Doubtful Gaze at Uber at Midnight |
| Clube Nacional | The Gentlemen's Club <i>Curated by Atul Kumar</i> |
| Dinanath Mangeskar Auditorium, Kala Academy | C Sharp C Blunt <i>Curated by Atul Kumar</i> |
| The Black Cube, Old GMC | Mondays Are Best for Flying Out of Windows <i>Curated by Atul Kumar</i> |
| The Black Cube, Old GMC | Queen-size <i>Curated by Atul Kumar</i> |
| The Black Box, Kala Academy | Agent Provocateur <i>Curated by Atul Kumar</i> |
| The Black Box, Kala Academy | Notes on Chai <i>Curated by Atul Kumar</i> |
| The Black Box, Kala Academy | Love Prufrock <i>Curated by Atul Kumar</i> |
| Dinanath Mangeskar Auditorium, Kala Academy | Elephant in the Room <i>Curated by Atul Kumar</i> |
| The Quad, Kala Academy | The Lost Wax Project <i>Curated by Atul Kumar</i> |
| Kadamba Bus Stand & Panaji Municipal Market | Walk Back to Look <i>Curated by Atul Kumar</i> |
| Old Goa Institute of Management | Fermented Frontier <i>Curated by Atul Kumar</i> |
| The Black Box, Kala Academy | Say, What? <i>Curated by Atul Kumar</i> |
| Open Air Theatre, Kala Academy | Mahabharata <i>Curated by Arundhati Nag</i> |
| PWD Complex | Urubhangam <i>Curated by Arundhati Nag</i> |
| Open Air Theatre, Kala Academy | Akshayambara <i>Curated by Arundhati Nag</i> |

Theatre at Home *Curated by Atul Kumar*

Adrak
Jhalkari
Criminal Tribes Act
No Place Like There
Sonnets c. 2018

Multiple venues
across Goa

Theatre for Early Years *Curated by Arundhati Nag*

Dinner is at 8
Oool
PlastiCity
Sensorial Pedagogy Workshop

The Black Cube,
Old GMC

Spotlight on The Margins

Parayan Maranna Kadhakal
Curated by Arundhati Nag

Open Air Theatre,
Kala Academy



COMMISSIONED WORK

A Doubtful Gaze at Uber at Midnight

Produced by Natak Mandali

Director Alok Rajwade

Writer Dharmakirti Sumant

Actor Siddharth Menon

Lights Satyajeet Shobha Shreeram

Production Manager Ravi Chaudhari

Stage Management Parna Pethe and Rohit Petkar

Curator Atul Kumar

Saket, a self-proclaimed 'anti-national' has called an Uber to reach home at midnight. Saket gives directions to the Uber driver, but the driver is unable to understand what he is saying.

Meanwhile, Suna, a self-proclaimed 'urban Naxal' is caught watching pornography at Saket's house, and the Narcotics Department has discovered the marijuana plants at Saket's house. As midnight gets metaphorically darker, we realise that the roads Saket was trying to describe never existed. Perhaps the Uber driver doesn't exist either.



The Gentlemen's Club

Produced by The Patchworks Ensemble
Devised by Puja Sarup, Sheena Khalid and Vikram Phukan
Crew Vikram Phukan, Bharavi and Dheer Hira
Cast Rocky aka Shammsher Kapoor: Puja Sarup, Alex aka JT and Begum Fida: Sheena Khalid, Maya: Rachel D'Souza, Mr. 55: Ratnabali Bhattacharjee, Harpal Singh: Mukti Mohan and NYC Nick: Amey Mehta
Curator Atul Kumar

Set in a thriving underground club scene in Mumbai, Gentlemen's Club follows the lives of various drag kings who perform in the city that never sleeps. The protagonist Rocky, aka Shammsher, pays homage to the legendary Shammi Kapoor and the golden era of Hindi cinema. Joined by a motley crew of women who revel in drag performances, this cabaret-like show takes the audience into a grimy secret world that gives you the license to be whoever you want. Using dance, music, and some amount of projection, the play weaves an exciting and provocative tale of women and their celebration of masculinity.



C Sharp C Blunt

Collaborator Sandbox Collective and Flinn Works.
Stage Manager Veena Appiah
Lighting Design Niranjan Gokhale
Sound Design Nikhil Nagraj
Producer Nirmala Ravindran
Production Manager Debosmita Dam
Cast Shilpa: M.D. Pallavi
Curator Atul Kumar

Meet Shilpa, an attractive, interactive, user-friendly and the most popular mobile phone app of 2018. Created using the latest technology, Shilpa will sing for you, in the flesh. She will hum the songs you want to hear in her sugary and husky voice, and shake her hips when you want her to as she dances to your favourite tune. Best of all, she behaves exactly the way women are supposed to behave in the eyes of men; that is, until the next update is released. Starring singer-actress M.D. Pallavi in her first ever solo performance, this one woman show is a witty, humorous, and satirical interrogation of what it is like being a woman in the entertainment industry today.



Mondays Are Best for Flying Out of Windows

Created by Iswar Lalitha, Rency Philip, Sachin Gurjale, Vijay Ravikumar and Vinod Ravindran.
Music Composed and Performed by Abhaydev Praful
Translation Jonathan Walton
Photography Richa Bhavanam
Costumes Kaveri Lalchand
Puppets and Props Created by the Cast
Set and Light Design Kalpana Balaji and John V. Mathew.
Production Management Anushka Meenakshi
Curator Atul Kumar

The play is an approach to Russian writer Daniil Kharm's work from a state of complete unknowing. A piece of text, a thought, an idea or an image triggered off explorations, representing a collective response to Kharm's and his work, conceived in a true spirit of collaboration.



Queen-size

Executive Producers Sandbox Collective
Production Support from Pro Helvetia-Swiss Arts Council, Japan Foundation, Nishit Saran Foundation and Gati Dance Forum
Dancers Lalit Khatana and Parinay Mehra
Choreographer Mandeep Raikhy
Score Yasuhiro Morinaga
Light Design Jonathan O'Hear
Technical Execution Govind Singh and Kavi Dutt
Costume Design Virkein Dhar
Photography Desmond Roberts
Charpai Design Lalit Khatana
Curator Atul Kumar

Created in 2016 in response to Section 377 of the Indian Penal Code that criminalised sexual intercourse against the heteronormatively defined 'order of nature' in India for over 150 years, before it was finally scrapped by the Supreme Court of India in September 2018, Queen-size is a choreographic exploration that takes the form of a detailed study of the intimacy between two men. The duet was initially triggered by Nishit Saran's article titled *Why My Bedroom Habits Are Your Business*, first published in the Indian Express in January 2000. Played out on a charpai, Queen-size makes an embodied argument for the fundamental right to love by examining the nuts and bolts of a close encounter between two male bodies.



Agent Provocateur

A Shapeshift Production

*Devised and Performed by Arpit Singh, Surbhi Dhyani
and Harsh Karangale*

Dramaturgs Vikram Phukan and Rachel D'Souza

Choreographer and Director Sujay Saple

Original Live Music Harsh Karangale AKA Bitmap

Light Design Sujay Saple

Assistant Director Ajay Nair

Production Manager Shruti Khandelwal

Publicity Design Dhara Mehta

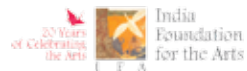
Curator Atul Kumar

Agent Provocateur is a dance-theatre performance exploring the effects that a climate of growing intolerance has on the body and its impulses. The body is the site for both sharing a personal response, and for pondering collective anxiety. Conflict, humour and contradiction provide the turf for resistance and negotiation. This performance is choreographed as a series of episodes with two performers and a live musician.



Notes on Chai

Devised, Directed and Performed by Jyoti Dogra
Light Design Arghya Lahiri and Anuj Chopra.
Costume Design Susie Vickery
Poster Design Hanumant Khanna
Show Manager Sachin Kamani
Special Thanks Khalid Tyabji and Jola Cynkutis, Dana Gita Stratil, Gyuoto Monks at Sidpur, Patricia Rozario and Parvesh Java for voice work, Arundhati Ghosh and Shubham Roy Choudhary at the IFA, Anmol Vellani, Sankalp Meshram, Pallavi Singhal, Jagannathan Krishnan, Sachin Kamani, Rajshree, Seema Bhatia and Rehaan Enginee
Curator Atul Kumar
Project Supported by



Notes on Chai is a collection of snippets of everyday conversations interwoven with abstract sound explorations that attempt to relocate our relationship with the quotidian. The piece explores the inner and outer landscape of urban life through everyday conversations. The humour created through these details carries within it desires, fears and insecurities of the mundane that remain unsaid and yet palpable. The attempt is to create, through a series of portrayals, a collective sense of the everyday, which resonates with a universal sense of the ordinary across cultures and hopefully across different socio-economic strata. The abstract sound explorations in the piece are inspired from Tibetan throat singing, western overtones and extended vocal techniques.

Love Prufrock

Cast Anannya Tripathi, Dhvani Vij and Rahul Tewari
Produced by A Third Space Collective
Director Neel Sengupta
Light Design Ankit Pandey
Sound Design Neel Chaudhuri
Stage Managers Tapesh Sharma and Naveen Sharma
Scenographer Vaibhavi Kowshik and Anuj Chopra
Artwork Vaibhavi Kowshik
Videography Arbab Ahmad
Curator Atul Kumar

T.S. Eliot's *The Love Song of J. Alfred Prufrock* examines the disillusionment of a man with the times he is living in. Derived from this literary masterpiece, the performance uses the interplay of the human body to understand the poem's protagonist and the structures surrounding him. In the attempt to find Prufrock inside the performers' bodies, residing alongside their own anxieties, the performance ends up creating multiple Prufrocks. All cramped inside this overwhelming world of ours, the fractured narrative is threaded delicately by swift movements through urban landscapes.



Elephant in the Room

Conceived, Directed and Performed by Yuki Ellias
Writer Sneh Sapru
Costume and Set Design Sumaiya Merchant
Light Design Asmit Pathare
Sound Design Seemingly That
Sound Engineer Yael Crishna, Priyanka Babbar
Executive Producer Niloufer Sagar
Live Show Photos by C. Ganesan, Rafeeq Ellias
and Viraj Singha Dur Se Brothers
Curator Atul Kumar

Master Tusk is a young boy, who has been given a new head—that of an elephant. Confused and bewildered, he finds himself lost in the forest, where danger lurks at every turn. He encounters a motley couple: Makadi (spider) and Moork (poacher), a clumsy duo in search of a big-ticket ransom. They kidnap Master Tusk, but their scheme goes awry when a prophecy is revealed and changes everything. Amidst a cursed love affair, an encounter with an eccentric old elephant and a hunt for a missing head, Master Tusk sets off on an adventure that changes his life. But will he be able to carry his head on his shoulders? Inspired by the world of Indian mythology, *Elephant in the Room* pays homage to the beloved deity, Lord Ganapati, in this quirky and poignant reinterpretation of his story. Production originally commissioned by The Prakriti Foundation for The Park New Festival 2016.



The Lost Wax Project

Concept and Choreography Preethi Athreya
Cast Dipna Daryanani, Kamakshi Saxena, Maithily Bhupatkar
and Preethi Athreya
Voice Bhairavi Narayanan
Soundscape Darbuka Siva
Light Design Jeong Hee Kang
Design Interpretation Dr. T. Balasaravanan
Technical Direction Pravin Kannanur
Co-Production Support The Goethe Institut, Max Mueller
Bhavan, Mumbai, The InKo Centre, Chennai and The Alliance
Française of Madras
Curator Atul Kumar

Four bodies trace a trajectory of thought within a circular space, moving to feel the negative space around each other as much as the space within the intention to move. Every time they move, they reach out towards something, constantly creating different relationships with everything around, constantly seeking to reinvent themselves.



Walk Back to Look

Directed and Conceived by Anuja Ghosalkar
Documentation Shawn Sebastian
Special Thanks Padmashree Josalkar
Curator Atul Kumar

Walk Back to Look is a performative response to the rhythm of the public site, by offering a counter beat—be it a crowded bus stand or a chaotic vegetable market. This piece is a gentle provocation encouraging passers-by to wait and observe mundane things, taking a moment to breathe before jumping on a bus or haggling with a flower-seller. The performance centres around stillness, walking and listening. Stillness, when the site is frenzied and hurried, and a lively playfulness during the lull. A performance with minimal dialogue, the only words might be handwritten notes and placards.





Fermented Frontier

Director Lawai BemBem
Assistant Faheem Bhat
Curator Atul Kumar
Project Supported by



Fermented Frontier is a series of performance walks that originate in a bookshop/library, and spill over to the streets and congregate over tea/coffee. An interactive installation of the sounds, dramatic texts, visuals and movements of conversations in multiple languages—from the performance walks—starts to grow in different spaces spread over many geographies. It takes off from the sci-fi plot of alien invasions and the ensuing siege, surveillance and survival. Any sci-fi plot with aliens in human forms is about how the concept of reality and normalcy in relation to other things changes. This project was first commissioned for Performing the Periphery 2018 project by the University of Exeter in collaboration with NIAS Bangalore and MOD Berlin.



Say, What?

Choreographer Avantika Bahl
Cast Vishal Sarvaiya and Avantika Bahl.
Dramaturg Arghya Lahiri
Light Design Sarah Büchel
Producer The Mumbai Assembly
Supported by Pro Helvetia-Swiss Arts Council
Curator Atul Kumar

Say, What? focuses on the interaction between two people who slide between using and abandoning codified language. As the audience encounters various conversations that are set up in space using sign language as a point of entry, the role of gesture is reinterpreted and demystified within the realm of communication. By lending itself to abstract proportions, this piece opens up a world of meaning-making that is both embodied and visceral in nature.

Mahabharata

Design, Concept, Direction Anurupa Roy
Cast Vivek Kumar, Mohammad Shameem, Anurupa Roy, Avinash Kumar and Gunduraju
Original Music Score Suchet Malhotra
Script Anamika Mishra
Animation Atul Sinha
Puppet Design and Construction Mohammad Shameem
Assistance Asha
Shadow Puppets S. Chidambara Rao
Choreographer Avinash Kumar
Shadow Puppets and Script Advice Gunduraju
Shadow Puppet Construction S. Chidambara Rao
Light Design Milind Shrivastav
Curator Arundhati Nag

This performance with puppets, masks, shadow puppets and materials looks at the Mahabharata as a dynamic narrative which has evolved over a few thousand years through the sung verses of Togalu Gombeyatta's Sillakeyata Mahabharta and remains relevant in the new search of contemporary puppeteers. The story itself is increasingly relevant in the polarised conflict ridden world of today. The characters then become archetypes for conflicts small and large whether in world politics or the family or community and the narrative is an overarching metaphor for many political, institutional, social situations in the world today. But our central question is what could have averted the apocalyptic Mahabharata war. What choices could each character have altered? And what choices can each one of us alter?



Urubhangam

Director G. Venu
Cast Balarama: Pothiyil Ranjith Chakyar, Duryodhana: Sooraj Nambiar, Gandhari: Kapila Venu and Asvathama: Ammannur Rajaneesh Chakyar
Accompanists Mizhavu: Kalamandalam Rajeev, Kalamandalam: Hariharan, Kalamandalam: Narayanan Nambiar and Idakka: Kalanilayam Unnikrishnan
Make-up Kalanilayam Haridas
Curator Arundhati Nag

Among all the Bhasa plays, Urubhangam has an eternal relevance cutting across centuries. In this play, the hero is Duryodhana, usually regarded as the anti-hero or the villain in all the traditional renderings of the Mahabharata. The plot maintains a unique objective perspective while approaching the great battle of Mahabharata, which almost criticises the exercise of the war. In a way, this could even be described as a strong anti-war play. However, hardly any documentary evidence except for some unconfirmed reports exist of the staging of Urubhangam as part of the repertoire of Kutiyattam in the olden days.



Akshayambara

Playwright and Director Sharanya Ramprakash

Assistant Director Surabhi Herur

Choreographer Guru Sanjeeva Suvarna

Kannada Translation Kruti R.

Performance Design Shubhra Nayar

Light Design Swetanshu Bora

Padya Composition Guru Subramanya Prasad,

Kruti R., Sharanya Ramprakash

Violin Pranav Manjunath

Sound Rohan Singhvi

Sound Mixing Bharath M.C.

Production Controllers Sridhar Prasad and Karan Shurpalekar

Backstage Naveen Chhabria and Rutwik Upadhyayula

Cast Draupadi/Man: Prasad Cherkady, Kaurava/Woman:

Sharanya Ramprakash, Bhagvatha (Musician): Guru Subramanya

Prasad, Chende (Musician): Guru Krishna Murthy Bhatt, Maddale

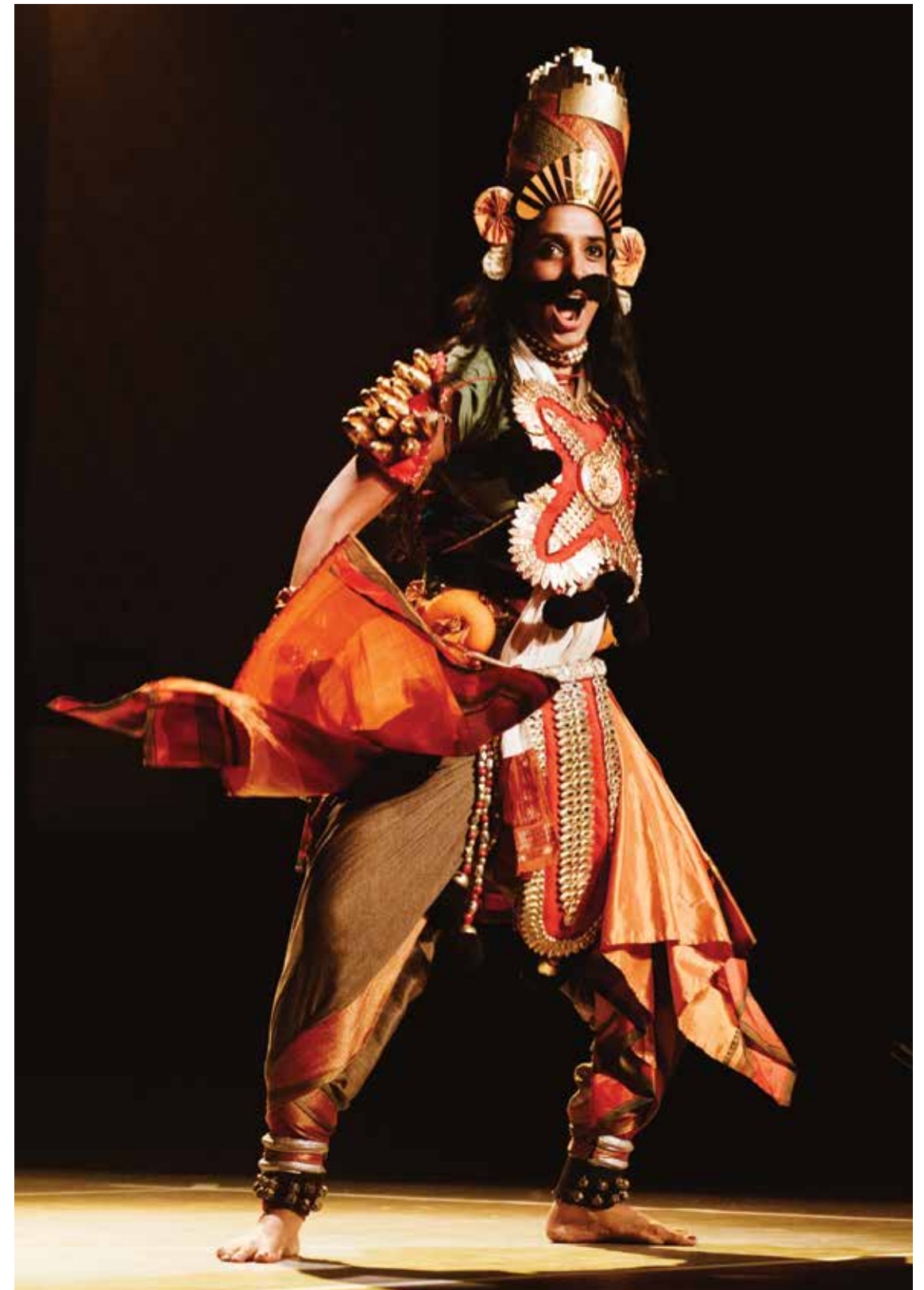
(Musician): Rathnakar Shenoy

Curator Arundhati Nag

Project Supported by



The play explores the representation of the feminine within the male-dominated practice of Yakshagana. What happens when a woman enters the professional space of a form performed by men for the last 800 years? Drawing from research and personal experience, the performance imagines a reversal of roles in the popular Yakshagana plot of Draupadi Vastrapaharana. A male artist in streevesha plays the virtuous Draupadi and espouses the cause of a woman, while in a tradition defying move, a woman is cast as the Pradhana Purushavesha of a Kaurava who is driven by lust and power. What happens to the interpretation of gender when a man plays the streevesha and the purushavesha is played by a woman? Who is the real woman and who is the real man? A constant shift of power takes place between the actors as they engage in a tussle that blurs the boundaries of stage and reality, male and female, thereby exploring the conflicts around tradition, gender, power and morality. This project is made possible by a grant from India Foundation for the Arts (IFA), with partial support from Voltas Limited.



Theatre at Home

Curator Atul Kumar

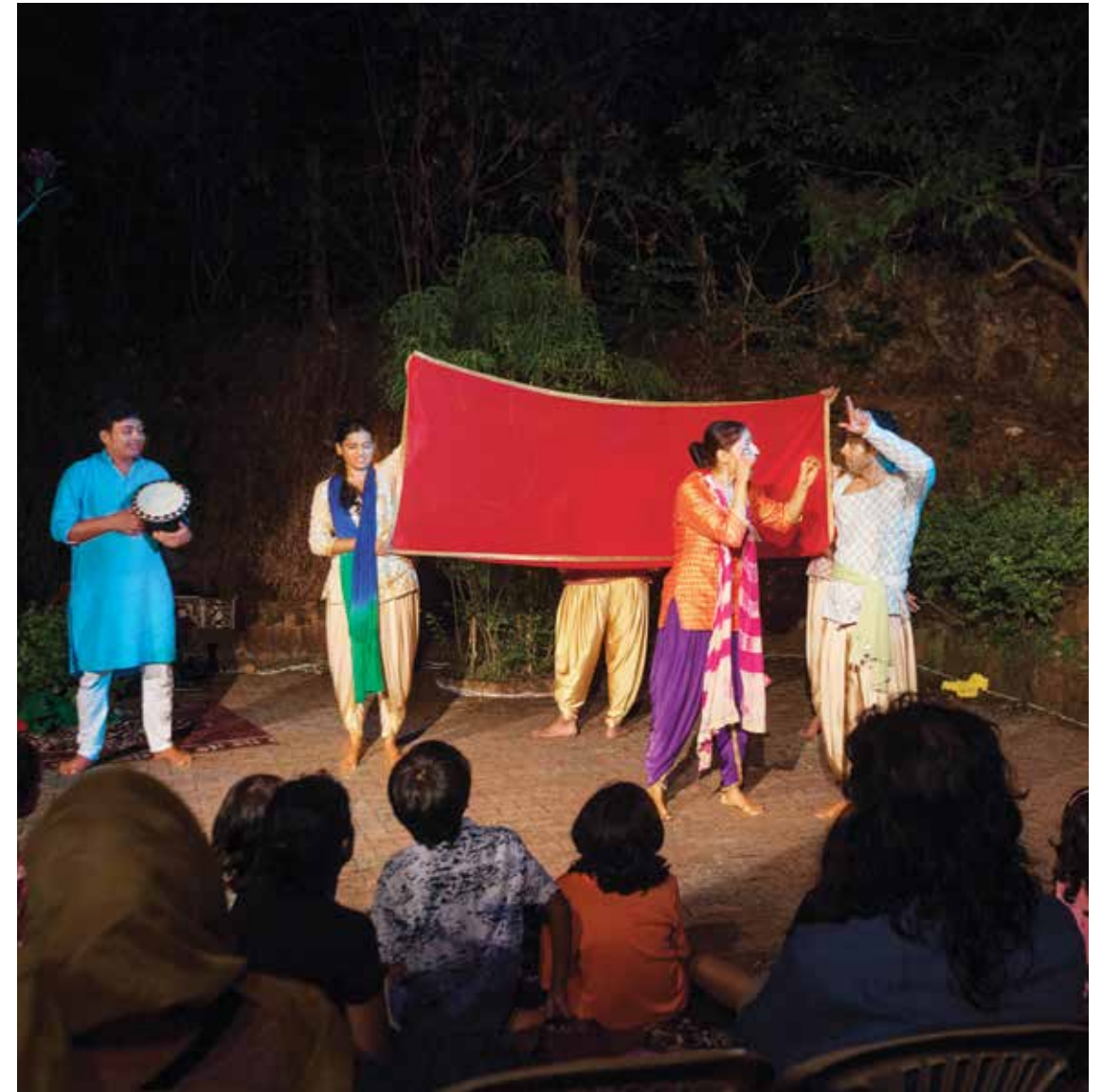
At SAF in 2018, apart from the established and more formal theatre venues, we attempted to bring theatre into Goan homes. We wanted to bring these works to an intimate environment, where the informality and warmth of a lived space lends its own distinctive character and experiential qualities to the performance. These performances took place for small audiences through November, with the one production taking place during the Festival in December.

Adrak

A story of 3 characters who are unhappy with their present, who attempt to unearth the nostalgia of their shared past.

Director Anirudh Nair

Special Thanks Nandita Deosthale, Springboard, Village Studio, Saligao Stories



Jhalkari

Jhalkari is based on the real-life historical figure, who was a Dalit soldier in the army of Rani Lakshmi Bai of Jhansi. She was an adept battle strategist and warrior, with an all-woman army at her disposal. Witness a story about this look-alike of her queen, who often stood in for the latter in battle. She met her end at the hands of British troops, when she was just 27 years old.

Director Neha Singh

Special Thanks Ayesha Punvani, Nandita Deosthale, Museum of Goa, Vaibhav & Aditi



Criminal Tribes Act

A play examining the human fallout to modes of social ostracism.

There lies an inherent conflict between the speaker and his subject, the spoken and the unspoken, and the inescapability of the 'us', 'them' and 'the other' in the social order.

Special Thanks Dean D'Cruz, Museum of Goa
Village Studio, Gun Powder, 6 Assagao



No Place Like There

Houdini, the escapologist, enacted that which is essential to many myths: flight from something that will be returned to. The wish to escape is a form of recognition, and through it, No Place Like There is a discovery integral to our sense of ourselves, and the ways in which we question who we are.

*Conceptualised, Directed, and
Performed by* Sheeba Chadha
Video Ruchi Bakshi
Lights Bharavi
Production and Sound Sachin Kamani

Sonnets c. 2018

'Sonnets c. 2018' is a devised, bilingual, site-specific performance, using Shakespeare's sonnets as a starting point. The play is an attempt to reclaim the sonnets and to reinvent them, to account not just for contemporary sensibilities and notions of sexuality and gender but also to place them firmly in the here and now, of the grizzly urban life of bustling metropolises. The sonnets were written about four hundred and twenty years ago. The play is an attempt to reclaim the sonnets and to reinvent them, to account not just for contemporary sensibilities and notions of sexuality and gender but also to place them firmly in the here and now, of the grizzly urban life we live in bustling metropolises.

Director Anirudh Nair
Devised by The Ensemble
Concept & Design Anirudh Nair with
 Jaya Sharma & Amba-Suhasini K Jhala
Assistant Director Jaya Sharma
Costume Design Megha Khanna
Lighting Design Anuj Chopra
Sound Design Sahil Vasudeva
Scenography & Publicity Design Chandni Arora
Production Assistant Koyel Sahoo
Translation Tanzil Rahman
Cast Amba-Suhasini K Jhala, Dhvani Vij,
 Manishikha Baul, Mohit Mukherjee, Rahul Tewari
Project Supported by



Theatre for Early Years

Curator Arundhati Nag

Theatre For Early Years is a programme that uses sensorial and non linear methods like colour, sound and movement to help accelerate absorption of information and development amongst small children.

Dinner is at 8

Dinner is at 8 uses steel utensils as its central object of play. While steel utensils work as a sensory medium through the play of sight and sound for the very young audiences, they also metaphorically allow the creators of the play, to think through the concept of the "everyday." They look at the "everyday" not just as the idea of the routine, the mundane and the ordinary, but as that which accommodates the special in the mundane, the extra in the ordinary. "Everyday" is how we live and what we do; yet it also is the break that stops what we do and how we live. This play is an ode to this notion of the "everyday."

Director Subhashim Goswami

Performed by Samta Shikhar and Pratyush Singh

Co-Direction Ashwini Kumar Chakre



Oool

A person, a place or a thing or much more? Join a fascinating journey with wool in Oool, where the performer takes you through discoveries with this versatile material along with music, movement, play and madness!

Director Sananda Mukhopadhyaya

Performed by Choiti Ghosh

Produced by Tram Arts Trust

Originally created under the mentorship of

Barbara Kölling (Helios Theatre, Hamm, Germany)

Mentorship Programme hosted by Katkatha Puppet Arts Trust, New Delhi



Plasticity

The show follows two performers as they discover that there is much more to plastic than what meets the eye. Cellophane sheets, poly bags, and plastic bottles transform through rhythm, sound, light and shadow creating ever-changing worlds of shape-shifting wonder. PlastiCity is about transformations- how the manipulated materials transform themselves, our worlds and ourselves, bring us all – performers and audience alike – into a world where flesh is transformed into spirit and back again, through play.

Devised and Directed by Bikram Ghosh & Kriti Pant
Lighting & Sound Design Neel Chaudhuri
Production Support Piyush Kumar & Pooja Anna Pant
Institutional Collaborators PlastiCity was developed under the Barbara Kölling mentorship programme (Helios Theatre, Hamm, Germany) organized by Katkatha Puppets Arts Trust in December 2017

Sensorial Pedagogy Workshop

Using methods and approaches of creating a non-verbal sensorial play for toddlers, the sensorial pedagogy workshop has a twin objective. In working with a mix of theatre practitioners and primary school teachers within the same space, the workshop aims to trigger an imagination for the teachers to re-invent their classroom space while challenging the theatre practitioners to work on a form which cannot use verbal language.

Facilitators Samta Shikhar and Dr. Subhashim Goswami
Curator Arundhati Nag



Spotlight on the Margins

There are many layers of marginalisation that have stemmed since time immemorial owing to stereotypes and stigmas. It is time for the paradigms to change and allow for voices to be heard and to shed light on issues that need social awareness. In the years to come the Spotlight on the Margins will become an integral part within the theatre section at the Serendipity Arts Festival in Goa. The intent is to create a platform that showcases creative performances which will reflect the realities of marginalised people and issues. We began the programme this year with a focus on the LGBTQ+ community, which included a panel discussion and a performance, Parayan Maranna Kadhakal.



Parayan Maranna Kadhakal

Cast Ain Honeyaaro, Ayisha Dudle, Chinnu, Deepthi Kalyani, Dhaya Gayathri, Eby Chithiran, Harini Chandana, Hedi Saadiya, Miya Sivaram, Monisha Shekar, Renji Mol, Renju Renjimar, Shaani, Sheethal Syam and Sweetie Bernard
Special Thanks Mangai, ITFOK, National School of Drama, Dhawyah Transgenders Arts and Charitable Society and Serendipity Arts Foundation
Workshop (Rainbow Talk) Coordinator Syam Prasad and Ajith Lal
Costume Design Sriji Sundaram and Maibi Stanli C.
Costume Assistant Nithish Karuvarakundu and Akshay K.V.
Set Management Dileep Chilanka
Assistant Set Management Vaishak
Light Design Sanoj Mamo S. and Jai Ganesh
Lighting Assistant Subin

Music Composition Pambai & Udukkai: Madhan M., Mridangam: Athul M. Vocals: Ashitha, Manisha K.S., Dhaya Gayathri
Lyricist Shando Anthony: Theera Thee Mazha, Dhaya Gayathri: Kannil Minna Na Kanavukal and Kavinjar Inquilab: Yar Vaghuta Vidyil
Sound and Design Lokesh Nagaraj
Production Management Athul M.
Production Assistant Ishana Balaji
Assistant Director Anjali Mohan
Associate Director Jai Ganesh
Script Sriji Sundaram, Revathy and Gee Semmalar
Direction and Design Sriji Sundaram
Panelists A Mangai, Sriji Sundaram and Kalki Subramaniam
Curator Arundhati Nag

Parayan Maranna Kadhakal (Untold Forgotten Stories) is a workshop production in which transgender participants play and string together stories of their childhood, growing up and adult life. Emotional trauma, public humiliation, indifferent society and lack of compassion make them curse, argue and agonise. But they move on, holding onto the straws of fellow bonding. The play hopes to awaken the dormant nerves of guilt in our society. This is the first attempt in Kerala to build a trans-theatre group and production.

DANCE

The curation of the Dance programme engaged almost all forms of traditional Indian dance, including folk; at their core, these projects were interdisciplinary in nature, resulting in a perfect balance between music, dance and drama. Many of these projects ventured into alternate spaces, where the emphasis was more on the body in relation to space and technology.

LIST OF PROJECTS

| | |
|--------------------------------|--|
| PWD Complex | To Die Upon a Kiss: An Adaptation of Shakespeare's Othello <i>Curated by Leela Samson</i> |
| PWD Complex | Lokapalanmare <i>Curated by Leela Samson</i> |
| PWD Complex | Kuchipudi Nrithya Sandhya <i>Curated by Leela Samson</i> |
| DB Ground | Sriyah <i>Curated by Ranjana Dave</i> |
| Open Air Theatre, Kala Academy | Karalsman <i>Curated by Leela Samson</i> |
| DB Ground | Holi ki Raas Leela <i>Curated by Leela Samson</i> |
| DB Ground | Abhanganga Ranga <i>Curated by Ranjana Dave</i> |
| DB Ground | Lavani Queens... Double Mazaa! <i>Curated by Ranjana Dave</i> |
| Open Air Theatre, Kala Academy | Bali <i>Curated by Ranjana Dave</i> |
| The Black Cube, Old GMC | Nidravathwam <i>Curated by Ranjana Dave</i> |
| Open Air Theatre, Kala Academy | Vividh Varna <i>Curated by Leela Samson</i> |
| Open Air Theatre, Kala Academy | Karnatic Kattaikuttu <i>Curated by Ranjana Dave</i> |
| DB Ground | Movement and Stills <i>Curated by Leela Samson</i> |

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|---|---------------------------------------|
| To be Danced - In Rooms (Anoushka Kurien) <i>Curated by Ranjana Dave</i> | The Black Cube, Old GMC |
| Tanashah (Navtej Johar) <i>Curated by Ranjana Dave</i> | The Black Box, Kala Academy |
| Look Left, Turn Right (Avantika Bahl) <i>Curated by Ranjana Dave</i> | Immaculate Conception Church junction |
| Boundary Conditions (Deepak Kurki Shivaswamy) <i>Curated by Ranjana Dave</i> | Adil Shah Palace courtyard |

To Die Upon a Kiss: An Adaptation of Shakespeare's Othello

Concept, Script, Direction and Choreography
by Sadanam P.V. Balakrishnan

Cast and Crew Othello: Sadanam P. V. Balakrishnan,
Desdemona: Margi Vijayakumar and Iago: Kalamandalam
Ramachandran Unnithan

Vocal Sadanam Sivadasan and Kalamandalam Rajesh Menon

Percussion Chenda: Sadanam Jithin Maddalam: Sadanam

Devadas and Edakka and Thimila: Sadanam Abhishek

Make-up Kalamandalam Padamanabhan and
Sadanam Srinivasan

Costume Design Sadanam Vivek

Curator Leela Samson

To Die Upon a Kiss... is a Kathakali performance, based on the world famous tragedy *Othello* by William Shakespeare. Constituting one of the most prominent classical dance forms of India, Kathakali is characterised by elaborate make-up, face-masks and costumes. The characters presented edited scenes of Shakespeare's play, touching upon the broad themes of downfall, betrayal and love.



Lokapalanmare

Concept, Script, Direction and Choreography

Sadanam P.V. Balakrishnan

Percussion Chenda: Sadanam Jithin, Maddalam: Sadanam

Devadas & Edakka and Thimila: Sadanam Abhishek

Curator Leela Samson

Lokapalanmare, a solo performance by Sadanam P.V. Balakrishnan, is the first scene from the famous Kathakali play (Attakatha) Nalacharitham by the 18th century playwright, scholar and poet, Unnayi Variar. The Nalacharitham, based on the Mahabharata, is a four-part play about King Nala and his consort Damayanti.



Kuchipudi Nrithya Sandhya

Dancers Jaikishore Mosalikanti, Padmavani Mosalikanti, Shobha Korambil, Ashrita Keshav, Ala Gopal, Niveshan Munsamy, Lalitha Sindhuri and Mrutyumjaya Pasumarti
Curator Leela Samson

Stemming from the roots of the ancient Sanskrit text Natya Shastra, Kuchipudi is a classical dance-drama of India. The performers convey the selected story through dynamic movements and expressive eyes, aided by an ensemble of musicians. The traditional attire of a sari, the braided hair adorned with fresh flowers and delicate jewellery, along with the soft sound of the ghungroos form the ancillary elements of the dance.



Sriyah

Collaborator The Nrityagram Dance Ensemble
Artistic Director/Choreographer Surupa Sen
Music Composer Pandit Raghunath Panigrahi
Off-stage Announcement Surupa Sen
Research and Costumes Master Tailor: Bijayini Satpathy and Tailor: Ghulam Rasool
Executive Producer/Technical Director/ Light Design Lynne Fernandez
Dancers Surupa Sen, Bijayini Satpathy, Pavithra Reddy, Akshiti Roychowdhury and Prithvi Nayak
Musicians Vocal and Harmonium: Jateen Sahu, Voice and Mardala (Percussion): Rohan Dahale, Violin: Sanjib Kunda and Flute: Parshuram Das
Curator Ranjana Dave

The Sanskrit word Sriyah, which means sri, embodies the creative journey of the search of the goddess. The ancient wisdom, sacred rituals and divine transformation are unveiled and interpreted in an electrifying dance. Witness a sacred transfiguration from stage to temple, and from woman to goddess.

Karalsman

Collaborator Yuvajana Chavittu Nataka Kala Samithy
Director Thampi Payyapilly (Ashan)
Written by Chinna Thampi Annavi
Avatharanam Yuvajana Chavittunadaka Kala Samithy
Curator Leela Samson

Chavittu Natakam originated in the coastal belt of western Kerala during the 16th and 17th century, together with the advent of the Christian Missionaries. Closely connected to Koothu and Koodiyattam of Kerala, the dance form also bears striking resemblance to the Greek Opera. While in the olden days, the performance of a single story of Chavittu Natakam extended between ten to fifteen days, it has now been confined to a short span of two hours. The story of this play is based on the heroic deeds of the French emperor Karalsman (Charlemagne), who defeated Albrath, the emperor of Jerusalem, regaining the land he had once lost.



Holi ki Raas Leela

Collaborator Shri Radha Kripa Raasleela Sansthan
Dancers Swami Fatehkrishna Sharma, Chetram, Prakash, Kaushal, Jagmohan, Balram, Chelosing, Nekram, Suresh, Radhakant Sharma, Krishnakant, Virendra, Nrityagopal, Mahavir, Niranjana, Shyam, Pardesi and Sitaram
Curator Leela Samson

The performance, which is laden with an age-old tradition and the abundance of flowers, accounts for Krishna's 'raas-leela' with the gopis. Travelling from the land of Vrindavan to the coastal region of Goa, the spirited dance engages a variety of colours, movements and sounds.







Abhanga Ranga

Collaborator Sankhya Dance Company

Choreography and Concept Development Vaibhav Arekar

Original Concept Rajashree Shirke

Music Composers Aruna Sairam, K.A. Ganeshan, Jayant Neralkar and Ambika Vishwanath

Light Design and Costumes Sushant Jadhav

Dancers Vaibhav Arekar, Ruta Gokhale, Eesha Pinglay, Swarada Bhawe, Poorva Saraswat, Pracheta Bhatt, Aditi Paranjpe, Mrinal Madhura, Radhika Karandikar and Shruti Ranade.

Curator Ranjana Dave

Abhanga Ranga is a presentation that captures the spirit of the Varkari saints of Maharashtra through the medium of Bharatanatyam. The abhangas, which are gems of poetry rich with devotional fervour, have been translated into a visual landscape in this performance. The choreography, through descriptive images in Bharatanatyam, unfolds the stories of deities like Ganapati, the glories of Rama, the leelas of Krishna, the pangs of separation from the divine, ending

with Dnyaneshwar's Pasayadaan. The traditional narrative of classical dance idiom also explores the philosophy and thoughts of the bhakti marga. The pulse of this celebrative work is the rich literature of the four pillars of the Varkari Sampradaya—the bhakti poet-saints Dnyaneshwar, Namdev, Eknath, Tukaram.



Lavani Queens... Double Mazaa!

Produced by Kali Billi Productions

Writer Bhushan Korgaonkar

Director Savitri Medhatul

Comperes Anil Hankare, Savitri Medhatul

Lavani Dancers Akanksha Kadam, Anand Satam, Ashimik

Kamthe, Ambika Pujari, Akshay Malvankar, Vikram Kamble

Chorus: Pradnya Kadam, Pooja Kadu, Vaishnavi Girkar,

Minal Jadhav, Monika and Rani

Singers Nandini Vanage, Vikas Sawant

Music Accompanists Naresh Kamble, Nitin Sutar, Sachin Kamble and Tushar Rankhambe.

Production Support Vilas Kundkar

Light Operation Vilas Humane

Sound Operation Ruchir Chavan

Photography Kunal Vijayakar

Curator Ranjana Dave



Lavani has ruled the stage in many parts of Maharashtra over centuries. It is a form of song and dance that entertains the audience, engages them and makes them an integral part of the performance. Gender and sexuality have always played a pivotal role in lavani. 'Sringar' (eroticism) is the dominant rasa (theme, element) in lavani. Lavani also aims at commenting on socially relevant topics using 'Hasya' (humour) rasa. Lavani deals with the subjects in a direct and unabashed style. It is interesting to know that lavani is written by men, for the entertainment of men but performed by women. When a woman performs these words,

she makes them her own and lavani becomes a powerful expression of empowered women. In 2001, Mumbai saw a new trend in the world of lavani, with the launch of an all-male lavani show titled Bin Baykancha Tamasha - tamasha without women. This was their attempt to revive the old tradition while giving a way to exploring their own femininity through lavani. Lavani Queens has a mix of male and female artists who would perform on various new and old lavani songs. We aim to give the audience a fun-filled evening and showcase a gender fluid, all inclusive, modern face of lavani which is not fully explored.



Bali

Collaborator Adishakti Laboratory for Theatre Arts & Research

Written and Directed by Nimmy Raphel

Performed by Vinay Kumar, Arvind Rane,

Ashiq Salvan, Kiyomi Mehta and Rijul Ray

Music Arranged and Composed by Vinay Kumar

Music Played by Meedhu Miriyam

Light Design Vinay Kumar

Lights Anand Satheendran

Creative Guidance Anmol Vellani and Vinay Kumar

Production Manager Bharavi

Stage Manager Dhavamani

Costume Design Viji Joy

Curator Ranjana Dave



An excerpt from the Indian epic Ramayana, Adishakti's Bali is a retelling of the various events that led to the battle between Bali, the ruler of Kishkindha and Ram, the King of Ayodhya and eventually, the death of Bali. Here, the writer has tried to explore the notion of right or wrong through its various characters, while steering clear of any subjective influences. Through this play, we explore how one evaluates this notion and, how it can change when each and every character is given an

opportunity to voice thoughts and opinions. The play weaves multiple stories through the point of views of Bali, Tara, Sugreeva, Angadha, Ram and Ravan and talks about how each of them make decisions and take actions based on the ethics that define their lives. The play gives its audience a space for introspection, to take a step back and detach ourselves from our dominant ideologies and rigid identities to understand different perspectives.

Nidravathwam

Collaborator Adishakti Laboratory for Theatre Arts & Research
Creative Guidance Veenapani Chawla
Script, Direction and Performance Nimmy Raphel
Light Design Vinay Kumar
Lights Ashiq Salvan
Musician and Text Support Arvind Rane
Music Composition Vinay Kumar
Stage Manager Dhavamani
Curator Ranjana Dave

Kumbakarna and Lakshmana, the brothers of the two protagonists of the Ramayana, are connected by boons that dramatically alter their cycles of sleep and wakefulness. Kumbakarna along with his brothers, Ravana and Vibhishana performed a major yajna and penance for Lord Brahma. When the time came for asking a boon from Brahma, his tongue was tied by goddess Saraswati (acting on Indra's request). So instead of asking for Nirdevathvam (annihilation of the Devas), he asked for Nidravathwam (sleep) and his request was granted. Laxmana, on the other hand, was allowed to give up his sleep completely and bequeath it to his wife, Urmila, for the fourteen years of his exile. In the course of time both boons seem to acquire the dimensions of a curse, as they each have an uncomfortable outcome.



Vividh Varna

Collaborators Naivedya
Special Thanks Aruna Mohanty, Orissa Dance Academy,
Mahabir Sanskrutik Anusthan, Baba Bhubaneswar Danda,
Nrutya Sangha and Lok-Shastra Kala Parishad
Curator Leela Samson

Odisha is a land of art and culture, where many folk dance forms have evolved in different regions of the state. Vividh Varna comprises the dance forms of Gotipua, Danda Nata, Sambalpuri and Ghumara, representing the myriad hues and colours of the folk culture of Odisha. While most of these forms are based on stories from Hindu mythology, each has distinct characteristics and style. Each dance form is synonymous with and an integral part of traditions that make up the fabric of the Odia community. From acrobatic acts to jubilant war dances that bring the community together irrespective of caste and creed, Vividh Varna is a true representation of the cultural mosaic of Odisha.





Karnatic Kattaikkuttu

Karnatic

Vocals T.M. Krishna, Sangeetha Sivakumar
Violin Akkarai Subhalakshmi,
Mridangam K. Arun Prakash and
Ghatam S. Krishna

Kattaikkuttu

Vocal and Duryodhana in The Eighteenth Day P. Rajagopal
Vocal and Kattiyakkaran in The Eighteenth Day A. Kailasam
Duryodhana in Disrobing of Draupadi R. Kumar
Costumes, facilitation, Tamil to English translation of Kattaikkuttu texts Hanne M. de Bruin
Sets, Lights, Video Susan Enid Rees

Kattaikkuttu Young Professionals

Harmonium R. Balaji
Mridangam & dholak A. Selvarasu
Mukavina P. Sasikumar
Draupadi S. Tamilarasi,
Kattiyakkaran in Disrobing of Draupadi M. Duraisamy
Duhsasana B. Mageshwaran
Vikarna A. Bharati
Sakuni S. Ekaputhiran
Vocals S. Srimathy
Curator Ranjana Dave

This is probably the first time that Karnatic music and Kattaikkuttu will meet on equal terms to explore what they share, where they differ, and how they 'speak' with each other. The coming together of two artistic minds—a Karnatic vocalist T.M. Krishna and Kattaikkuttu actor, director and playwright Perungattur P. Rajagopal—has resulted in an exuberant collaborative performance that is truly interdisciplinary. In an exhilarating exchange of repertoire elements from both forms, Karnatic and Kattaikkuttu performers present excerpts from the all-night plays, Disrobing of Draupadi and The Eighteenth Day. Karnatic music and Kattaikkuttu theatre intertwine in the performance, reinforcing and commenting upon and transforming each other.

Karnatic Kattaikkuttu was produced and originally presented by First Edition Arts at St. Andrew's Auditorium in Mumbai in December 2017 as part of their annual Karnatic Modern II festival.



COMMISSIONED WORK

To be Danced - In Rooms

Choreography Anoushka Kurien

Music Darbuka Siva

Film Sharan Devkar Shankar and Deepa Vaswani.

Light and Projection Raymond Selvaraj

Production Assistance Priyanka Khanna

Costume Anaka Narayanan

Curator Ranjana Dave

Explored in two formats, the two parts of the title run parallel lives as live performance and video installation. To Be Danced... is a solo that builds a relationship between a live performer, her moving image and the patterns of attention in a live performative setting.

In Rooms continues from To Be Danced in its exploration of body in more familiar, less abstract ways. The location, rhythm and humour of the daily chore or action draw attention to the spaces you occupy and the ones you imagine you could.

Movement and Stills

Collaborator Kadamb School of Dance and Music

Dancers Sanjukta Sinha, Rupanshi Thakrar, Mitali Dhruva,

Mihika Mukherjee, Krutika Ghanekar, Mansi Gandhi,

Dheerendra Tiwari, Mukesh Gangani, Rohit Parihar,

Abhishek Khichi and Mohit Shridhar.

Choreographer Kumudini Lakhia

Light Design Gyandev Singh

Costume Design Anuvi Desai

Curator Leela Samson

Movement and Stills is an experimental idea based on challenging the physical energies to create a contemporary dance piece. The vocabulary of Kathak has innumerable patterns of lyrical movements—at times slow, at times crisp. The structure of the dance is based on different taals, and the rhythmic composition ends on the sam, or the first beat of any given taal with a position of still, thereby forming of a static pose. The name of the production is derived from the style of Kathak made popular by the renowned dancer Kumudini Lakhia, which is designed around movements and stills.





COMMISSIONED WORK

Tanashah

Concept, Choreography and Performance Navtej Johar
Vocals Madan Gopal Singh and K. Venkateshwaran
Lighting and Stage Design Anuj Chopra
Costumes Diwas Gill
Assistant Simrat Dugal
Sound Engineer Deepak Samson
Photography Anshuman Sen
Curator Ranjana Dave

Tanashah, a solo by Navtej Johar, explores extremes. Based on the jail diaries of the revolutionary Bhagat Singh, particularly his essay *Why I am an Atheist*, it examines the resolve of a young man to walk to the gallows with searing clarity, un-sublimated by religious doctrine or idealist philosophy. The impending moment of his youthful death almost seems to embolden him, propel him unto that final moment with a fierce veracity. Juxtaposed against this fierceness of a man tempting death, will be

a padam, an amorous song, that talks of a lover's unbearable longing and unacceptable separation from his beloved.

Both the narratives—the powerful ardour of a revolutionary and the unbridled desire of an impassioned youth—dark, masculine, uncompromising, and almost heckling in nature, will be somatically interwoven in search of poised resolve in the finality of awaited death/consummation. With the twin claims of unequivocal freedom and pleasurable repose or 'sukha', playing at the core of these two full-blooded expressions respectively, the aim of the work will be to bring both courage and desire on the same register.



COMMISSIONED WORK

Look Left, Turn Right

Performers Aditi Dave, Akshata Joshi, Amit Singh Thakur, Jimit Thaker, Mayank Yadav, Pooja Karkera, Shruti Maria Datar and Tanvi Karekar.
Choreography Avantika Bahl
Curator Ranjana Dave

Look Left, Turn Right is a site-specific intervention that questions the fine line between functionality and performativity in movement. Set up as a series of structured improvisations, Look Left, Turn Right is performed at busy traffic intersections, thus pulling dance out of a formal setting into an everyday public space that is accessed by all. The performers engage with the site in real time as a first encounter, thus setting up relationships between a dynamic passing audience, and the space they temporarily inhabit.

Boundary Conditions

Choreography Deepak Kurki Shivaswamy
Performers Deepak Kurki Shivaswamy and Manju Sharma
Music Abhijeet Tambe and Rahul Ranganath
Curator Ranjana Dave

Boundary Conditions looks at igniting an experience that is created by placing moving bodies in and against an architectural space. The aim is to capture the variety of episodes/phases/ stages the palace has been through over the course of time. Both the artists, i.e. the dancers and the sound designers, are looking at ways to manifest the essence of the building and the people who occupied it over time. Finding historical turning points and the role that the building has played in different movement as a witness. This is the guide for a quest to create moments of performance, inspired by the ideologies, political philosophy and roles that the building has accommodated in some form, still withstanding the test of times. The idea is to imagine a meeting of all this information a movement expression framework.



CULINARY ARTS

The Festival moved away from the idea of food being a means of sustenance and discovered the different possibilities of food as art, innovation and delight through food experience such as curated workshops, with a focus on local produce and regional flavours; recreating a Goan marketplace and its unique wares, and celebrating the integral role of spice in Indian cuisine as well as unusual but intriguing pairings in food and drink.

LIST OF PROJECTS

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|-------------------------------|---|
| Art Park (Children's Park) | Tityache Khabbari (Marketplace News) <i>Curated by Odette Mascarenhas</i> |
| Old GMC | Spice Lab <i>Curated by Rahul Akerkar</i> |
| Old GMC | A Spoonful of Sweetness <i>Curated by Rahul Akerkar</i> |
| Old GMC | Coffee & Pepper <i>Curated by Rahul Akerkar</i> |
| Old GMC | #Foodstagram <i>Curated by Rahul Akerkar</i> |
| Old GMC | Chais of India <i>Curated by Rahul Akerkar</i> |
| Old GMC | Grandmother's Recipe: Feni as Medicine <i>Curated by Odette Mascarenhas</i> |
| Old GMC | The Assamese Pickling Affair <i>Curated by Odette Mascarenhas</i> |

| | |
|---|---------|
| Traditions & Celebrations <i>Curated by Odette Mascarenhas</i> | Old GMC |
| Sugarcane and Art <i>Curated by Odette Mascarenhas</i> | Old GMC |
| Varietals India <i>Fratelli</i> | Old GMC |
| The Art of Craft Beer <i>Simba Beer</i> | Old GMC |

Tityache Khabbari (Marketplace News)

Participating Establishments Voltaire, Saraya, Flying Dolphin, Kokni Canteen, The Park, Chef Peter's Kitchen and Watsons
Tableau by Nature's Inn
Curator Odette Mascarenhas

In every Goan village, the marketplace was the vibrant, colourful focus of every local's daily life. Originally part of the ancient gaunkari system, it evolved into the Titya (or Tinto) meaning a 'market at three roads'. It was at this venue that locals would meet every morning to buy daily, essential items as well as catch on the local news, have discussions on serious issues or just gozzale (gossip). The local vendors take pride in their place at the market and position themselves in the most aesthetic way possible to give maximum

importance to their wares. In remote villages, the Tinto is still an importance gathering place, but in the rest of Goa, with malls and supermarkets coming into prominence, this marketplace is slowly disappearing. The Tinto experience at the Art Park (Children's Park), saw stalls serving organic and Saraswat thalis, freshly-made fish dishes, pickles, meat dishes and desserts through an artistic representation of colour, vibrancy and flavours communicating a tableau of a true Goan story, recreated by Nature's Inn.



Spice Lab

Curator Rahul Akerkar

Taste and smell, particularly those which are linked to food and spices, are the greatest triggers of memories. The Spice Lab will be a multi-sensory experience, exploring the way spices are combined for use in cooking; whether through dry rubs, wet grinds, oil tempering, infusions, or other ways, while also allowing visitors to share their own taste/smell memories through an interactive spice lab 'tree'.



A Spoonful of Sweetness

*Workshop Conducted by Vijaya Pastala
Curator Rahul Akerkar*

Honey, one of the world's most magical foods, is made of nectar concentrated down to a sweet stickiness by thousands of bees working together in the hive and can be consumed in multiple ways. Through this workshop, visitors learned about India's unique honey varieties and how their taste, colour and smell is dependent on which flower bees collect the nectar from and the soil and location where the plants grow. They engaged in a unique olfactory and gustatory experience and learned methods for tasting and evaluating honey, while recognising basic aromas and flavour families on a Honey Tasting Wheel.



Coffee & Pepper

*Workshop Conducted by Mithilesh Vazalwar
and Vishal Bhindora
Curator Rahul Akerkar*

Interactive, tutored workshops to understand the relationship in the expression of coffee by comparing the outcomes of three different roasts and two different brewing techniques of the same coffee. Visitors experimented in roasting a single origin coffee bean in three different ways and looking at creating different blends of these roasts to achieve different expressions and flavours of the coffee.





#Foodstagram

*Workshop Conducted by Roshni Bajaj Sanghvi,
Shivesh Bhatia and Anoothi Vishal
Curator Rahul Akerkar*

Food, glorious food! Is food a source of pleasure or anxiety? What did you have for dinner last night or for breakfast this morning? How did you decide what to eat and how to prepare it? Do you long for the food of your childhood? Does your religion and spiritual life guide your food choices? How would you describe the flavours of last night's meal to your best friend? These are the sorts of questions that

trigger the most memorable writing on the subject of cuisine and gastronomy. This workshop examined the ways writers, photographers, critiques and food media practitioners depict food, cooking, and eating, while looking at the many kinds of food writing that are most satisfying.

Chais of India

*Workshop Conducted by Snigdha Manchanda
Curator Rahul Akerkar*

Each region in India has its own recipes for chai based on geographical location and cultural preparations. For example, fresh mint leaves are often added to chai in west India at a particular time so that the leaves don't turn bitter when boiled with milk. In south India, black pepper is in abundance and finds its way into a cup of tea. Gur Gur (Butter Tea) from the Himalayan regions of India, Nepal and Bhutan, is salty rather than sweet, with butter traditionally made from yak milk. Apart from this, there are several cultural preparations of tea, including Irani Chai, Sulemani Chai, Kahwa and Noon Chai, among others. This workshop looked at a brief history about the various chais of India, followed by a chai tasting.



Grandmother's Recipe: Feni as Medicine

*Workshop Conducted by Karishma Alvares and Adrian Alvares
Curator Odette Mascarenhas*

The workshop explored the traditions of the past, at a time when home remedies were tantamount to survival. Derived from the Sanskrit word phena, meaning froth, Feni, a distilled liquor obtained either from cashew fruit or coconut also fulfils the medical requirement of combating common ailments. Through a theatrical performance, the characters of a traditionally rooted grandmother and her skeptical, progressive grandson elucidate the beneficial nature of Feni, narrating the role it plays in the lives of Goans.



The Assamese Pickling Affair

*Workshop Conducted by Monalisa Baruah
Curator Odette Mascarenhas*

This workshop brought the local flavours of the North East to the coastal region of Goa. The pickles of Assam, which are made of fresh herbs, spices, and meat, are a treat to the tastebuds. Conducted by Monalisa Baruah, the workshop demonstrated how to make this condiment, while keeping its authenticity intact.





Traditions & Celebrations

*Workshop Conducted by Joanna D'Cunha and
Sangeeta Pai Dhungat
Curator Odette Mascarenhas*

Through melodies, stories, and rangoli derived from food powders, Joanna D'Cunha and Sangeeta Pai Dhungat introduced the audience to the traditions and different kinds of celebrations in Goa.



Sugarcane and Art

*Workshop Conducted by Mansi Trivedi
Curator Odette Mascarenhas*

A popular story in Goa narrates the tale of elephants rampaging sugarcane fields across the borders, causing damage to the crops. Inspired by this wild ethos, Mansi Trivedi chose sugarcane as the central focus, this time using it as a canvas for art.



The Art of Craft Beer

Craft beer has been sweeping across India over the past decade and is here to stay. Visitors learned the art of craft beer by attending this comprehensive beer workshop that taught the basics of craft beer from ingredients to the brewing process, to pouring the perfect pint and learning the art of sampling, food pairing and more. The workshop was conducted by beer evangelists, John Eapen and Apoorv Ranade.

Project Supported by

Finely Crafted
SIMBA



Varietals India

Workshop Conducted by Craig Wedge
Project Supported by



A look at Indian wine through its diverse grape varieties.



VISUAL ARTS

The programming of Visual Arts offered a wide spectrum of projects. In continuation from last year, there was an emphasis on emerging artists from the subcontinent, as well as performance art and a film programme. We put a spotlight on collections and archives in innovative ways, and brought to Goa an important exhibition exploring ideas of ‘the other’ through a group show of international and Indian artists. In addition, the role of artist residencies in the contemporary art scene was examined.

LIST OF EXHIBITIONS

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|--|--|
| Adil Shah Palace & Santa Monica Church | The Sacred Everyday: Embracing the Risk of Difference <i>Curated by Ranjit Hoskote</i> |
| Old GMC | My Colour On Your Plate <i>Curated by Subodh Gupta</i> |

SPECIAL PROJECTS

| | |
|---|------------------------------------|
| Out of Turn <i>Curated by Meenakshi Thirukode in collaboration with Asia Art Archive</i> | Old Goa Institute of Management |
| Still/Moving - The Folds Within Cinema and Photography <i>Curated by Sabeena Gadihoke</i> | ESG Auditorium |
| Young Subcontinent: Sightlines <i>A Serendipity Arts Foundation Initiative</i> | Old Goa Institute of Management |
| Line of Flight <i>A Serendipity Arts Foundation Initiative</i> | Old Goa Institute of Management |
| Panjim 175 <i>Curated by Vivek Menezes</i> | PWD Complex |
| Digital Heritage Play Lab <i>Curated by Quicksand</i> | PWD Complex |
| Between and Betwixt <i>Goa Arts Collective</i> | Old Goa Institute of Management |
| Dharti Arts Residency <i>A Serendipity Arts Foundation Initiative</i> | Old Goa Institute of Management |
| St+art Goa | Multiple venues across Goa |



The Sacred Everyday: Embracing the Risk of Difference

Collections Charles Correa Foundation, Goa State Museum, Museum of Christian Art, Sunaparanta Centre for the Arts, Sarmaya Collection, Phillips Antiques and Swaraj Art Archive
Artists Ghulam Rasool Santosh, Priya Pereira, Smriti Dixit, Vidya Kamat and Youshithir Maharjan, Jyotindra & Jutta Jain Collection
Curatorial Assistants Khorshed Deboo, Zoya Kathawala, Priyanka Tagore and Parthana Tagore
Special Thanks TARQ, Blueprint Gallery
Curator Ranjit Hoskote

India's greatest strength, for millennia, has been its dynamic ability to engage with a diversity of sources and impulses, to absorb and transmute them into a syncretic and kaleidoscopic culture. This has also been the greatest strength of the religious imagination in India. Every religion in the subcontinent has been nourished by the confluence of abundantly plural traditions, conversations across the lines of particular idioms of belief, and contributions from every stratum of society. At a time when religion has been weaponised into a top-down, authoritarian means of stifling dissent, it is salutary to remember that the religious imagination in India has always been sustained by festive, playful, bottom-up impulses of improvisation. It was never embalmed in the singularity of a canon, but relayed in versions by agents who had a considerable measure

of freedom in imagining iconography, creating narratives, improvising new stories and performing new interpretations. This is not high culture. This is not academic theorising. This is the extraordinary character of the ordinary experience of a multi-layered, multi-dimensional, constantly self-transfiguring culture. This is the reality to which The Sacred Everyday bears witness.

The Sacred Everyday shows how various belief systems have intersected and incorporated one another's imagery and practices. Religions dissimilar or seemingly opposed at the level of doctrine have come to share, with confidence, elements of iconography, ritual, and mythic narrative. The Sacred Everyday upholds this history, not as a fossil heritage but as an integral element of the Subcontinent's lived experience, even in the face of a tendency towards religious polarisation and the creation of hard-edged, mutually exclusionary

cultural identities. This explains our subtitle here: Embracing the Risk of Difference.

This exhibition explored the interrelationship between the sacred – the domain of the divine, iconic, cosmic and sublime – on one hand, and the everyday – the realm of the human, intimate, individual and domestic – on the other. This interrelationship was articulated through ritual and festivity, the robustly vernacular remaking of classical material, and the interplay of the sacred and the everyday – which, in Indian culture, are not stark opposites, but twinned and interactive poles on a sliding spectrum of possibilities. This remains true across the plurality of India's religions, including the Hindu, Buddhist, Christian, Islamic, Jain, Zoroastrian, Jewish, Sikh, and other traditions.

The Sacred Everyday demonstrated this interrelationship across a variety of expressions, including calendar art, popular prints, shadow-puppet theatre, evocations of Mughal architecture, para-colonial painterly experiments at the cusp of Europe and Asia, masks, liturgical and ceremonial furniture, the recurrence of sacred geography and sacred geometry in religious art as well as modernist architecture, as well as the work of modernist and contemporary artists. This exhibition includes more than 200 objects from 13 individual, family, foundation and public collections, and has commissioned works by a number of artists.

The Sacred Everyday was installed at two venues, the Adil Shah Palace in Panjim and the Church of Santa Monica in Old Goa. At the church, the exhibition celebrated a first-ever collaboration between the Serendipity Arts Festival and a major Goa-based cultural institution, the Museum of Christian Art (MoCA). Inaugurated in 1994 at the Rachol Patriarchal Seminary, MoCA shifted, in 2001, to the Convent of Santa Monica, where it is now based. Since MoCA is currently under renovation, The Sacred Everyday offered an opportunity for some objects from its collection to be put on view, while inviting a new viewership to its precincts.

One of the key commitments of The Sacred Everyday is to erase the constraining and unproductive distinctions that segregate the 'ancient', 'mediaeval', 'modern', 'contemporary', 'urban', and 'folk' into separate compartments. These academic conveniences and connoisseurial prejudices have come to dictate our way of looking at cultural production, and cultural producers, in ways that are profoundly damaging both to aesthetic experience and political engagement.

Dispensing with these categories, we can open our eyes and all our senses to the articulation of numerous local cultural realities. We encounter the unique practices that they have generated and nurtured – whether the transgressive popular iconographies of Kalighat and the chromolithographic ‘art studios’ of 19th-century Calcutta, with their cheeky reinterpretations of Hindu mythology; or the luminous sanctity of the Indo-Lusitanian Catholic sacred art of Goa, which is not reducible to any European or Indian ‘originals’ but marks a particular and distinctive form of religious imagination; or the household or cottage-industry embellishment of Raja Ravi Varma’s mythological chromolithographs with lace and other decorative details. Translation, transmutation, and transfiguration are all vibrantly at work in these historical situations.

In the same spirit, to offer other examples, we dwell here on the wooden Gomira ancestor masks of Kushmundi in northern West Bengal, the Christological portraiture of A P da Cruz, the Expressionist handling of the Christ narrative by Vishwanath Nageshkar, and the emphatically Indianised Christian iconography of Angelo da Fonseca; the neo-Tantric meditative paintings of the modernist Ghulam Rasool Santosh, the Jain mandala cosmology, and the invocation of various paradigms of sacred architecture in the stellar oeuvre of Charles Correa; the persistence of the Kumari ceremonial in the work of Vidya Kamat, the celestial absorptions of Yodhishtir Maharjan, the evocation of existential residues and percussive fecundity by Smriti Dixit, and the preoccupation of Priya Pereira with gestures of prayer and remembrance. We address the work of South Indian artists active at the cusp of late-Mughal, Tanjore and European art and Eastern Indian artists at the cusp of Dutch art and Hindu mythology in what I have elsewhere described as the ‘Indo-Euro-Persianate ecumene’ that was South Asia between the 17th and 19th centuries. Germane to our visual investigation and delight, also, are the extraordinary cultural and political dynamics played out in 20th- and 21st-century South Asian calendar art. Observe as the Kamadhenu, the wish-fulfilling cow of Hindu lore, appears in the accoutrements of a Buraq from Islamic folklore, with wings and a peacock-feather tail. Observe as Ravi Varma’s opulently costumed Lakshmi finds adjacency with a Kalighat-styled Lakshmi surrounded by the technological imagery of the Green Revolution.

We delight in the Issa-nama —a series of paintings rendered by Manish Soni in the manner of the Mughal

imperial ateliers, the Rajput, Pahari and Safavid schools, and illustrating episodes from the Life of Jesus. Looking at these paintings, I am reminded that the first-ever biography of Jesus to be published anywhere in the world was not written in a traditional Biblical language or for European readers — it was the *Mir’at al-Quds* or ‘Mirror of Holiness’, written in Persian by Jerome Xavier SJ, the grand-nephew of St Francis Xavier, for the Mughal emperor Akbar, and published in Agra, in 1602 AD.

The interrelationship between sacred and everyday that I map in this exhibition is partially based on the model of the *margi* and the *desi* as developed by the questor Ananda K. Coomaraswamy. *Margi* refers to the classical, elite, relatively abstract, pan-Indian cultural and religious apparatus, sometimes described as the Great Tradition (from *marga*, the pathway or route taken by the *mriga*, the black antelope). *Desi* refers to the robust, often though not necessarily subaltern, local and vernacular traditions of worship, storytelling, craft and poesis, sometimes described as the Little Traditions (from *desa*, the region, the organic locality).

Typically, the Great Tradition conducts its business in Sanskrit; the Little Traditions prefer the local languages. The model can be extended, by parallel and analogy, beyond the Hindu-Buddhist universe with which it is associated. In a Christian setting, for instance, Jesuit theological speculation, with its accent on intellectual culture, coexists with the emotionally polychromatic Mariolatry of Vailankanni. In an Islamic context, likewise, the austere doctrinaire approach of the Tablighi or Wahhabi coexists with the sensuous and affective forms of worship associated with the Sufi *dargah* and *ziarat*.

This active interplay between *margi* and *desi* – a dialogue between the One and the Many – has been characterised, in various measures, by synchrony, opposition, and the dramatic reshaping of icon and narrative. The One does not always prevail. It is more often absorbed within the elaborations of the Many. In my view, this interplay is often incarnated in the *sthala-purana*, the place legend – which, even as it absorbs the abstractions of the *margi*, is resolutely and even intransigently committed to the specificities of the *desi*. This exhibition invites its viewers to savour a variety of such *sthala-puranas*, place legends that inform – and form – our polyglot, unpredictable, paradoxical, porous and mercurial South Asian modernity.





My Colour On Your Plate

Artists Anita Dube, Daphné Le Sergent, Harun Farocki & Antje Ehmann, Hemali Bhuta, Huma Mulji, Hylozoic/Desires (Himali Singh Soin and David Soin Tappeser), Mayank Austen Soofi, Paul McCarthy, Phyllida Barlow, Sophie Calle and Zuleikha Chaudhari

Special Thanks Hauser & Wirth, The Farocki Collection, Nature Morte and Institut Français en Inde

Curator Subodh Gupta

Curatorial Advisor Latika Gupta

Curatorial Assistant Atia Sen

Project Supported by

**INSTITUT
FRANÇAIS**
INDIA

'My Colour on your Plate' uses the metaphor of a map to explore the manner in which we, as individuals and societies, constantly make and remake our identities as human beings, artists and citizens. The 'my' and 'your' in the title refer to the Self and the Other; and with "colour" the exhibition invokes the notion of a plural sensorium of possibilities. It also gestures towards a political and collective understanding of identity and difference beyond the purely individual and the intimate. To think of the "plate" is to bring to the perception of our place in the world, the intimacy and the



sensuousness of eating, something that all human beings must do for survival but also as an act of exchange and of creating a sense of community.

The works in the exhibition ask that we engage with the world around us in all its intimate details; from the experience of vast seascapes to the texture of the street corner and pavement, from complex ecologies of migration to the movement of hands involved in labour.

What is our relationship to ourselves and to others? How do we perceive and construct the familiar and the uncanny? What is it that we hold in common and what do we struggle to communicate across limits and distances?

The exhibition brought together artists from India, Pakistan, United States and Europe and raised essential questions about how art arises out of and also transforms, unsettles, complicates or transfigures, our experiences and understanding of culture, society, race and other ways of being and making in the world.





SPECIAL PROJECT

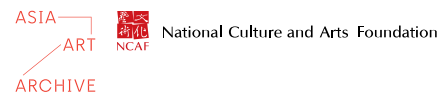
Out of Turn

Live Acts Maya Krishna Rao, Priyanthi Anusha, River Lin, Sajan Mani, Siren Eun Young Jung and Mutant Salon (Young Joon Kwak and Marvin Astorga)

Asia Art Archive Research Collections, including material from Betsy Damon: Keepers of the Waters, Kwok Mangho Frog King, Ray Langenbach, Lee Wen, Yoko Ono and Zhang Peili Archive

Special Project Curator Meenakshi Thirukode in collaboration with Asia Art Archive

Project Supported by



In bringing together the present selection of artists and exhibition materials, this project draws attention to the practice of performance in Asia, and especially in South Asia, gathering a multi-generational group of artists to underscore its evolution over the decades.

Since the 1970s in South Asia, and earlier in other parts of the continent, artists have been making performance-based work. Out of Turn presents some moments from that history, with materials drawn from the research collections of Asia Art Archive paired with performances commissioned from a diverse group of artists. In juxtaposing live art with various historical documents, including photographs, texts, and audiovisual recordings, the exhibition touches on the paradoxical relationship between performance and the archive. Performance is generally considered an art form based on gestures and actions, something to be



experienced live at a particular place and time. And yet, most people encounter it in a mediated fashion, through recordings and recollections, especially as the practice is not focused on the creation of objects. In other words, the ephemerality of its nature as a practice makes it all the more reliant on the archive for understanding its history. In exploring performance's multiple existences, including its connection to the archive and the document, whether in the form of written description, the photograph, or the audio-visual recording, one of the goals of the project, then, is to expand our understanding of this most elusive of genres.

Furthermore, in exploring that history, it also underscores the connection between the actions of the artist's body with larger forms of social movement. One among the many questions this project asks is what kind of movements the history of performance art gesture towards in differently understanding the contemporary configuration of bodies, spaces, political resistance, "existing categories," and the notion of being together otherwise. How do we think of performance as creating shifting meanings and modes of political power? What kinds of art histories around performance art in visual cultures reveal themselves as discontinuities rather than a repetition? And how does adding or removing certain

marginal variables within these art histories, shift the way we look at larger narratives?

Out of Turn looks at how the performative instigates re-configurations of multiple entities that doesn't merely re-define the object or the material of the archive, but instead, our experience of it through which a set of new associations emerge. The project explores the polymorphous forms of being together otherwise - as arrangements of bodies that lie outside the remit of existing vocabularies, concepts and institutions of identities and representation. Drawing on the research collections of Asia Art Archive, the exhibition reads into the different performative strategies that have been used by artists to produce new participatory agencies that emerge within particular political conditions.

In doing so, the exhibition suggested the ways in which performance as a practice navigates a set of provocations, asking its audience what it means:

To be together historically
To be together in the contemporary
To be together physically and virtually
To be together through resistance and antagonisms
To be together in solidarity

Still/Moving - The Folds With- in Cinema and Photography

Special Project Curator Sabeena Gadihoke Films screened

Finding Vivian Maier (John Maloof, Charlie Siskel) |
Post-screening discussion with Sabeena Gadihoke

Witkin and Witkin (Trisha Ziff) | Post-screening discussion with
Sabeena Gadihoke and Rahaab Allana

Sea in the Blood (Richard Fung) | Between the Lines: India's
Third Gender (Thomas Wartmann) |

Post-screening discussion with Sabeena Gadihoke
and Shohini Ghosh

I for India (Sandhya Suri) | Post-screening discussion with
Sabeena Gadihoke and Shohini Ghosh

La Jette (Chris Marker) | The Host (Miranda Pennell) |
Now (Santiago Alvarez) | Comparing Now and Then (Nina
Wiesnagrotzki)

200,000 Phantoms (Jean-Gabriel Périot) | Photograph of Jesus
(Laurie Hill) | Recycled (Lei - Lei) | Cathode Garden (Jane Geiser) |
Decasia (Bill Morrison)

Raghu Rai: An Unframed Portrait (Avani Rai)

City of Photos (Nishtha Jain)

Jamia Millia Islamia Student Films:

Flying Inside my Body (Sushmit Ghosh, Rintu Thomas, Sumit
Sharma and Ajita Chowhan)

Mehta Mahatta (Nabila Z. Zaidi, Suparka Sarkar,
Sweta Chhahar, Rajashree Poddar and Ahmad Kamal Saifi)

Still/Moving was a curated package of non-fiction films that attempted to enable a dialogue between pre-existing material and images created by the filmmaker. Deploying archival images and found footage, the films in the package wrestle with questions of erasure, silence or loss. Memory is central to almost all the films. In some, memory collides with history while in others it explores the incertitude that lies between the two. Thematic preoccupations—about identity, race, migration, violence and displacement—run through the documentaries as each filmmaker grapples with the conundrum of image-making and truth claims. The selection includes iconic and celebrated films that have explored the dynamic relationship between still and moving images as well as others that have paid tribute to them.



Young Subcontinent: Sightlines

Artists Arijit Bhattacharya, Arjun Das, Ayesha Zulfiqar, Bikkil Sthapit, Fathima Rukshana, Gyempo Wangchuk, Jigesh Kumar, Karma Tshering Wangchuk, Kathyayini Dash, Kavan Balasuriya, Minzayar Oo, Moe Satt, Mustafa Khanbhai, Partha Sengupta, Pooja Pant, Saranraj V, Seema Nusrat, Shamsia Hassani, Shikh Sabbir, Shivangi Ladha, Shristi Shrestha, Soma Surovi Jannat, Suntharam Anojan and Vipin Vijay
Curatorial Assistant Anuj Daga

Advisors Amrith Lal, C.S. Venkiteswaran

Nepali Artists Supported by Chaudhary Foundation

A Serendipity Arts Foundation Initiative

CHAUDHARY FOUNDATION

Through the last two editions, the Young Subcontinent (YS) project attempted to chart the contours and sightlines of South Asian art imagination and art practice, illustrating and celebrating the lines of convergence, the commonalities in historical experiences, the entanglements of its cultural roots, and most crucially, its shared aspirations and dreams. These tapestries of art practices from across the continent meditated upon and mediated the complex social, religious and political spheres of life in the Subcontinent. While, the first edition triggered dialogue and exchange between the artists from the region, the second edition probed further the socio-cultural and political tensions and struggles that animate and also in many ways, restrict imagination and art-making in the region. YS opened up contemporary aesthetic parallels to the much-trodden trade routes of yore, tracing common lineages of art history and practices, shared traditions of faith and ideas and ideologies of the sacred and the secular. The experiences of sharing a common space/platform at YS and the exchanges



it provoked and pursued, brought to the surface the need to reinvent and reassert vital connections and traditions of exchange, to strengthen arts infrastructure and the urgency of developing vibrant platforms for intercultural dialogues and synergies. These interfaces invariably pointed to the potential of art in excavation and celebration, assertion and redirection of tools and techniques, resources and efforts towards rediscovering and reasserting the cosmopolitan roots and global imagination of the region. In the present global art, economic, and political context, such articulation of creative discourses and fresh sightlines are essential to foresee and forge new, exciting common futures through art-making, art-thinking and art-organising.

The geopolitical dynamics of South Asia is subject to several local, regional, national and global factors. On the one side is a kind of globalisation imagined and imposed by capital, aggressively moulding the structure and direction of economics and politics of nation states

in the region. On the other are the menacing forces of fundamentalism and totalitarianism that threaten the democratic fabric and ways of living in this region. So an art project like YS is necessarily a struggle against monolithic culturalism and narrow nationalism based on othering, and one that argues vehemently for the coexistence and celebration of pluralities that constitute South Asia, its societies, identities, politics, economy and culture.

With this in view, the YS project attempted to expand points of contact, while exploring sightlines of common struggles and aspirations, looking at reassertion and reinvention of geographies, and facilitating conversations and narratives of peaceful coexistence and democratic aspirations. YS aspires to imagine and develop into a free platform of art-making and theorizing, storytelling and mentoring, that will draw, and draw from, new sightlines for inter-cultural and political diplomacy.





whose work echoed elements of the project. A conversation with the selected artists followed. Itself an exercise in circumventing geopolitical distances, disparate notions of time, knowledge and labour as well as stipulations imposed on the movement of people and objects, the process of making this exhibition foresaw the narrative that emerges through it.

The opening film, *Keep Frozen* by Hulda Rós Guðnadóttir, makes evident the otherwise invisible labour involved in the movement of things across distances. In the accompanying prints - *Artist as Worker* - the artist is shown dressed in the same uniform as the dock workers onscreen. This serves not only as a visual reminder that the artists' work is *Work* but also that the artist is an agent of movement, whether of ideas or things. Both Zen Marie and Andrew Ananda Voogel's works were conceived and conducted while in residence. Zen's *Paradise Fallen* came together between Dakar and île de la Réunion, Andrew's *Karoo* at Richmond, South Africa. Each grapples with the possibilities posed by spaces unfamiliar on the one hand and the geographic ambiguities of spatial demarcations on the other.

The iterative nature of Zen's work, assembled anew across places – Senegal, South Africa, Réunion, India – is echoed by Shadi Habib Allah's work, *Did you see me this time, with your own eyes?* Put together and taken apart several times in different places the installation raises questions about the autonomy of an artist's work - can it travel without its author? How equitable are such transits conceptually, given the shifts in notions about 'art' and 'inventiveness' across places – what may be celebrated as innovative in some contexts maybe a 'hazard' elsewhere.

A shift is also at the core of Bharathesh GD's *Agents of Change*: all size is exaggerated, an attempt to understand movement as layers of time and speed. Finally, Eisa Jocson's *Princess* brings into focus the fraught intersections between migration, race and the political hierarchy underpinning notions of artistic skill. Her inquiry into these overlaps, along with the varied explorations of the others in the show, offers multiple points of entry into the narrative around artistic movement and the channels which lend meaning to artistic work.

SPECIAL PROJECT

Line of Flight

Institutional Representations Delfina Foundation (UK), Para Site (Hong Kong), Künstlerhaus Bethanien (Germany), Sommerakademie Paul-Klee (Switzerland), Raw Material Company (Senegal), Khoj (India) and 1Shanthiroad (India)
Artists Shadi Habib Allah, Hulda Rós Guðnadóttir, Andrew Ananda Voogel, Zen Marie, Bharathesh GD and Eisa Jocson
A Serendipity Arts Foundation Initiative
Project supported by



Line of Flight is a three part project initiated at the Serendipity Arts Festival, 2018. It borrows its name from the concept of nomadic creativity developed by Gilles Deleuze and was conceived to address mobility as an essential component of artistic work. The focus is specifically on artist residencies; a nodal point in the global network centered on artistic production and mobility. Looking into the role they play in the circuitry of contemporary art and informed by the understanding that artistic globalization is uneven, *Line of Flight* sets out to discuss how residencies and the artists embedded in them negotiate these unequal mechanisms.

The project was launched via a symposium to which a total of seven residencies were invited to engage in this discussion. The present exhibition was an attempt at both continuing and supplementing this discourse. For it, Serendipity requested the participating residencies to suggest residents





SPECIAL PROJECT

Panjim 175

Participants Waylon D'Souza, Kausalya Gadekar, Parvesh Java, Harshada Kerkar, Neha Kudchadkar, Chaitali Morajkar, Sonatina Mendes, Sandesh Naik, Shilpa Mayenkar Naik, Loretta Pinto, Sonia Rodrigues Sabharwal, Nishant Saldanha, Pritha Sardesai, Rajeshree Thakker, Bookworm Trust, Liz Kemp, Rhea D'Souza, Goa Heritage Action Group Goa Bird Conservation Network and Carl D'Silva
Special Project Curators Vivek Menezes & Swati Salgaocar
Curatorial Assistant Daphne de Souza
Project Supported by

vimson
 Shivanand Salgaocar Group

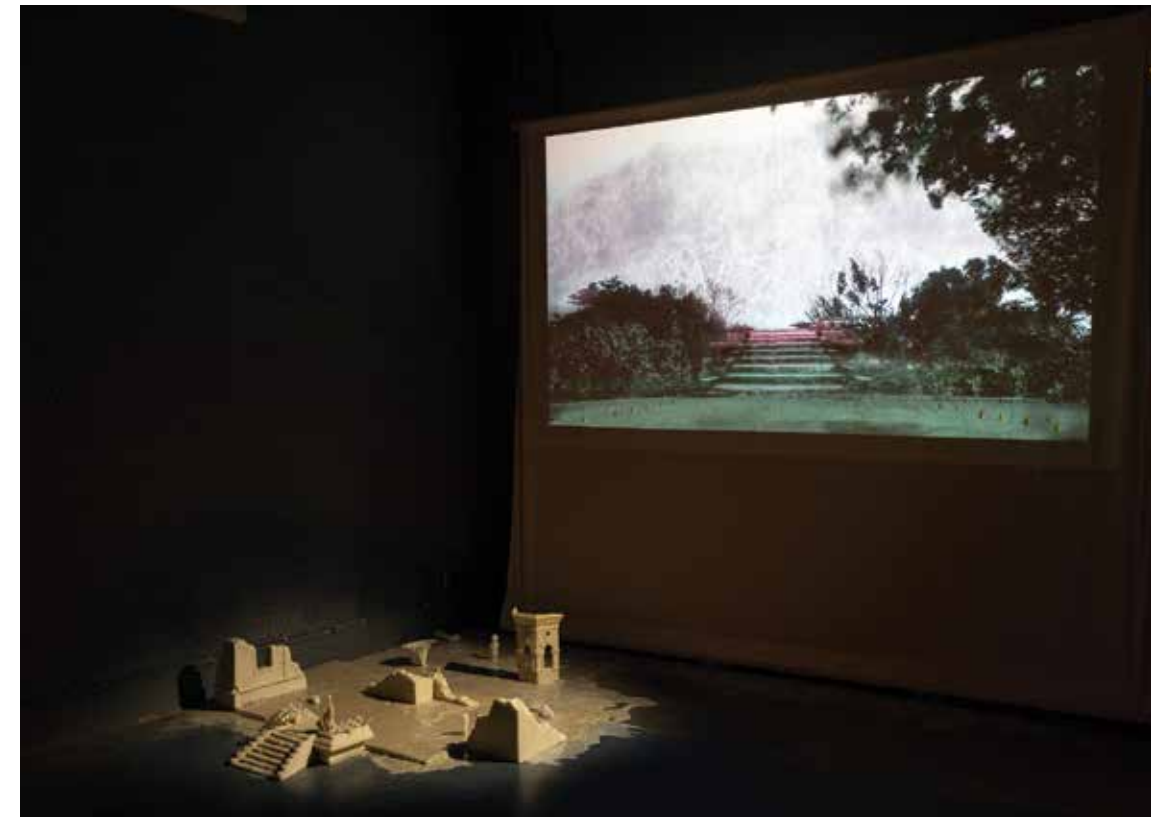
Precisely 175 years ago, the tiny riverside city of Panjim ascended to "urbs prima" in the Estado da Índia, which once extended from the Konkan coastline to Mozambique in East Africa, and Macau and Timor at the other extreme of the Indian Ocean. This unexpected rise signalled something entirely new in the world: native dominance within the colonial context. Panjim was the first planned city in India, that was built by locals for their own purposes even while the Portuguese still maintained nominal control. This is one reason Goa's capital feels—and is!—so comprehensively different from other cities in India, most especially those built by the British during their Raj. Throughout its history, this deceptively quiet city has functioned as an assertive civilisational statement by Goans of all religious and economic backgrounds, who constantly strived to seize meaningful advantages when they appeared during Portuguese proto-democratic and republican episodes throughout the 19th and 20th centuries.



Digital Heritage Play Lab

Supported by The Prince Claus Foundation and
The British Council
Special Project Curator Quicksand

This project presented 'digital heritage' experiences inspired by Goa. The Digital Heritage Play Lab encouraged people to explore Goan heritage through emergent media experiences and platforms. We are surrounded by objects, places and practices that have been a part of the quintessential Goan household and community for centuries. The exhibit was a medley of heritage projects in immersive media and interactive storytelling showcasing works by three research and design collectives—Quicksand, Tandem and Greenhouse— that work at the intersection of art, design and technology. Through a gallery of 'Heritage Playthings' featuring augmented reality, virtual reality, 360 film, gamification, app design and transmedia storytelling, the project aims to bridge the gap between Goan heritage and modern audiences. A highlight of the project was an interactive storytelling smartphone app for discovering Panjim, arising from a collaboration with prominent historian, Vivek Menezes, as we discovered the charming city through an entertaining narrative of nine of his favourite locations.



Between and Betwixt

Artists Bhisaji Gadekar, Diptej Vernekar, Kalidas Mhamal,
Kedar Dhondur, Pradeep Naik, Ramdas Gadekar, Shilpa
Mayenkar, Siddharth Gosavi, Sidhesh Chari and
Soumitrimayee Paital
Project Supported by

GOA
ARTISTS
COLLECTIVE

The in-betweenness of Between and Betwixt is related to liminality, is intermediary, transitional and hybrid. It has culturally recognised liminal state that occurs during rites of passage or transition. Referring to the history, the most dominated chapter of Goan history is the Portuguese colonisation for 450 years. After the Portuguese intervention, Goan culture slowly became synonymous of the Indo-Portuguese culture as a third culture. The Goan residents found the space

in the in-between space while negotiating with two structured world-view. The alliance between liminality and the very region is quite evident even today. The cultural inter exchange is moving deep toward much more complex stage by spreading in to various aspects. The growing interest towards the notion of modernity and temptation towards European citizenship are important aspects of current in-between situation. It is almost a constant battle between what is being served and what is needed. Also, the shift in aesthetical sense and the approach towards architectural structure, in its language, is indeed at the unsolved position. Due to

exposure to the large world, drew a lot of influences in a larger perspective. But, the paradox of the situation is the unawareness of the current situation of Between and Betwixt. Whether the situation occurs due to the crisis or a collapse of order or not, is for the time to decide. There are various layers, perspectives and connotations attached to it. Being a part of Goan culture it is relatable for Goa Artists Collective. Each artist can unfold the situation of Between and Betwixt, in their own language, in the age of creativity by posing the radical questions and by addressing the unquestioned aspects of life.

SPECIAL PROJECT

Dharti Arts Residency

Critic Kamayani Sharma
Programme Designer Gayatri Uppal
Artists Jagrut Raval, Khushbu Patel, Pannaga Jois and Ravi Kumar Chaurasiya
 A Serendipity Arts Foundation Initiative

'To dwell, to settle, to be left behind' – the meaning of the word 'reside' has many parents. One elegant ancestor is the Latin re-sedere 'to sit back'.

At Dharti, there was a lot of sitting back...and forward, and sideways (ouch). The physical labour of creating the works on display involved a lot of hunching and squatting, but it was in the moments of repose that the art breathed.

Time spent conversing with fellow artists is as crucial to the process of making art as the actual handiwork. Dwelling together, not just in the sense of living together but also thinking together. Artists occupy and become occupied in all sorts of ways – the place changes them as much as they change the place. Just as artists take time settling into a studio,

it takes time for an artwork to come into being. Ideas are born in solitude and midwived in company.

Another word comes to mind, one that shares a syllable with 'reside' -- res, Latin for 'thing'. It has sired important English words like 'reality' and is part of the phrase 'in medias res' which means 'in the middle of things'. It's a phrase that can be interpreted in a number of ways. There is of course the obvious, descriptive meaning: the artworks displayed here were first displayed in Delhi in an open studio, as works in progress.

During the residency, we read together Jeanette Winterson's essay Art Objects. The title is a pun on the dual meaning of object-as-res and object-as-'to oppose'.

In the first sense, Winterson conceives of 'the art object as an art process, the thing in being'. Closer to the commonly understood meaning of in medias res, this gives us the possibility of regarding viewing as a productive interruption - a way of catching the artist in the act, the exhibition as a moment in an ongoing process. This show is the culmination of a period of



many months of work during the residency, and follows years of thinking and making before it.

In the second sense, she imagines how art objects to the viewer and unpacks the experience of being amidst artworks - in medias res as literally being 'in the middle of things.' Art resists the determinism of an evolutionary theory of life, it 'objects to the lie against life, against the spirit' and in that sense, she states, it is like love. We may not live for the purpose of appreciating beauty but, as with falling in love, it makes life worth living. This thought encapsulates the critical approach to this exhibition.

It is the rhyming of art with love that makes aesthetic objects meaningful, even when we don't quite understand them. Being affected by the artworks and coaxing them to speak for themselves has an erotic charge.

The critical task is to witness the conversation between the spectator and the works as they reveal themselves to each other. Of this, the essay is the record. But the adventure is finally the viewer's - intimate and transformative.





SPECIAL PROJECT

St+art Goa

Artists

Guerilla Residency Anpu Varkey,

Amitabh Kumar, Daku and L'Outsider

Murals Fintan McGee, Okuda and Miles Toland

Installations (shadow art) Daku

Special Project Curator St+art India Foundation

Serendipity Arts Festival continues its association with St+art India Foundation, who brought to Goa various street art projects, including a Guerilla Residency in Fontainhas, murals, temporary shadow art and hand painted signboards.



PHOTOGRAPHY

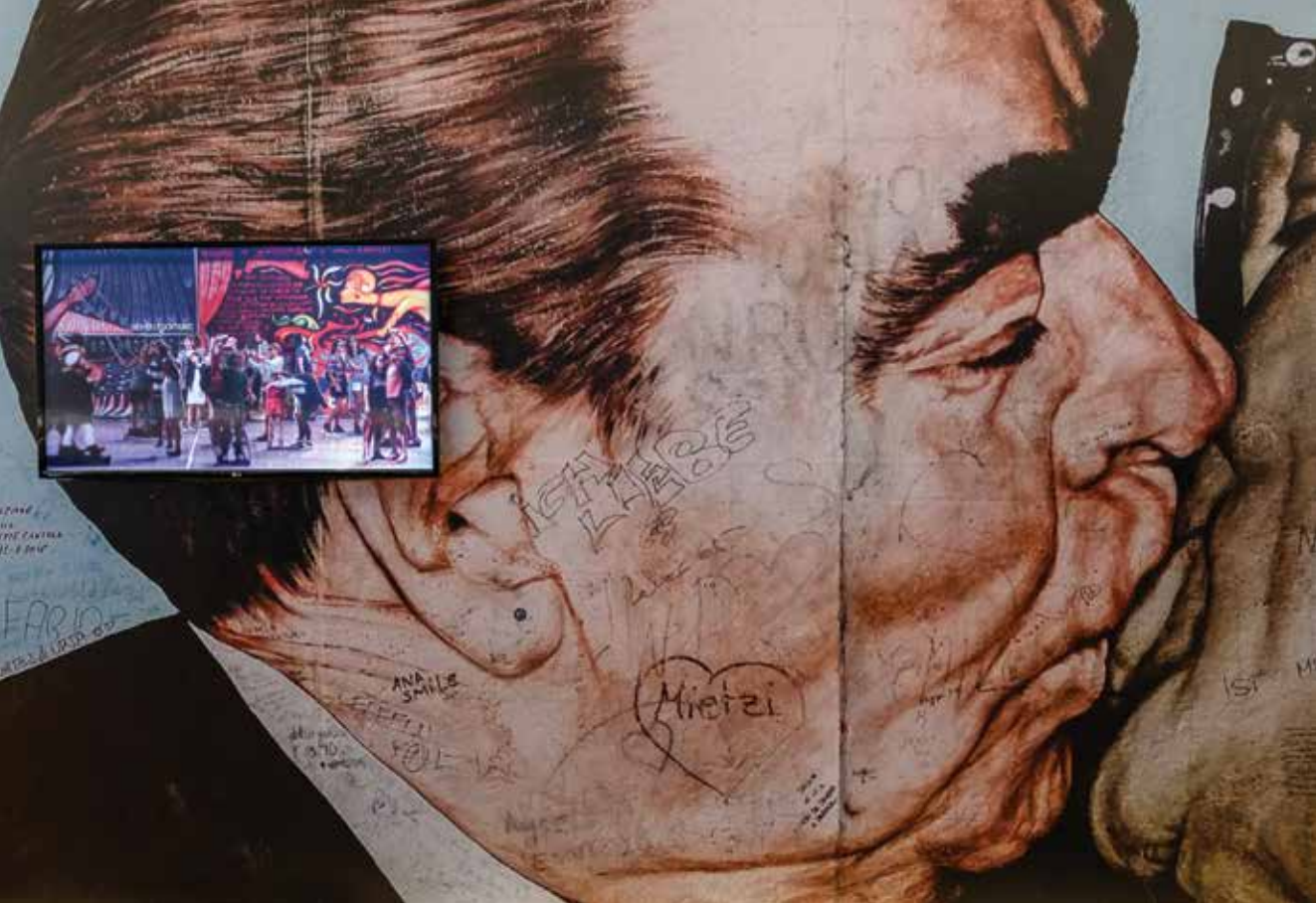
In 2018, the Photography programming examined ideas and practices within photography, addressing traditions of vernacular and lesser known histories of photography, while simultaneously engaging with archives and studios, as well as specifically commissioned works. The other aspect of the discipline's curation questioned the narrative and 'truth' behind the photograph as document.

LIST OF EXHIBITIONS

| | |
|---------------------------------|---|
| Adil Shah Palace | Ephemeral: New Futures for Passing Images <i>Curated by Rahaab Allana</i> |
| Adil Shah Palace | Intimate Documents <i>Curated by Ravi Agarwal</i> |
| Adil Shah Palace & Promenade | The Urban Reimagined <i>Curated by Ravi Agarwal</i> |

LIST OF PROJECTS

| | |
|--|------------------------------------|
| Conceptual Photography as Artistic Expression (Workshop) <i>Conducted by Chinara Shah</i> | Old Goa Institute of Management |
| Ecological Spaces: Exploratory Walks <i>Curated by Ravi Agarwal</i> <i>Walks curated by Travelling Dome</i> <i>(Vishal Rawlley and Tallulah D'Silva)</i> | Multiple venues outside Panjim |



Ephemeral: New Futures for Passing Images

Collaborators Alkazi Foundation for the Arts, National Institute of Design, Nepal Picture Library, Rahaab Allana Collection, S.T.A.R.S. CNRS (IFP-CEIAS)/EAP (Arcadia) and EXPOSURE Artists Abhijit Pal, Ashish Sahoo, Sukanya Ghosh and Uzma Mohsin

Exhibition Design Sudeep Chaudhuri

Curator Rahaab Allana

Project Supported by



The Alkazi Foundation
for the Arts

As images diversify across the globe with the expansion of digital media, this exhibition foregrounds works unearthed in the recent past, others commissioned, which invoke elided histories of production. Ephemera - found images, everyday objects and hidden archives - all provide tangible links to creative practices and the craft of making. In the present however, which images do we acknowledge as enduring testimonies, worthy of preservation and critique? This display explores the contours of location, language, authorship and even



ethnicity that present critical vectors through which practitioners, archivists and curators may unpack alternative or 'other' histories, casting new light on certain visual typologies.

The display begins with selections of hand-made creations from the 1960s-80s of Bharat Bhushan Mahajan and Kinshan Chand Hemlani - two box-camera artists living in North India; leading onto anonymous vintage studio photographs from South India from the STARS archive; Student dissertation projects around family histories in primarily Kerala and the North East from the National Institute of Design; emerging, powerful productions around Dalit representation in Nepal; to historical postcards of South Asia from the Omar Khan collection. Collectively they illustrate social, intellectual and technical modalities around image-making that have exponentially expanded cultures of viewing in the region, and hence refresh our engagements with time and memory.

On the other hand, the newly supported initiatives of contemporary artists provoke inquiries into the dimensions of voice, position and agency. Each dialogues with a certain politics of viewing in poetic, ironical and intuitive ways, catalyzing our imaginings of the quotidian. A studied engagement

with protesters and testimonials through manual photo prints and an installation by Uzma Mohsin; and collage/ animation inspired composites from personal repositories by Sukanya Ghosh - theorize the possibility of original trajectories and orientations around perception, participation and spectatorship by accommodating assorted classes of objects.

The exhibition therefore endorses certain viewpoints: that there can never be a flattening of history; that photographs cannot be easily canonized, and that lens-based genres are yet to be unearthed. The photograph here is treated as a social/personal document which inhabits dissenting stances by highlighting the subtexts of authority, subjectivity, and even (in)equality. Recent productions by Ashish Sahoo and Abhijit Pal further examine whether renewed, inclusive image discourses can be created in the present by displaying personalized recordings and contemporary reconfigurations — evolving photo-media, mixed imaging formats and analogue-digital pairings. Such juxtapositions overall may hopefully evoke dynamic sites of visual assertion - ideology and metaphor - as we seek new futures for these past and passing images.





Intimate Documents

Artists Anoop Ray, Avani Tanya, Chandan Gomes, Chinar Shah, Indu Antony, Natalie Soysa & Sachini Perera and Sohrab Hura.
Curator Ravi Agarwal

It had been proclaimed that the photograph is dead. Yet it thrives, morphing to respond to an ever shifting contemporary. In many senses it is irreplaceable. As 'truth' becomes contested, photographic idioms and metaphors have evolved to speak to new 'realities'. Technology appears to have changed everything. In the post-truth techno-sphere, the photograph too has been transformed - Not only how it sees, but also where and what it sees has changed.

How does one make sense of the world now? A turn to the personal and intimate proposes a way to comprehend the fuzzy horizons of an uncertain, increasingly uniform world. The personal and political

merge like never before in a tighter bind, in an attempt to regain one's agency. As a document of our times, the still image has been relocated within a multi-materiality of moving images, sounds and objects to create new meanings. The photograph re-emerges as a re-assertion of identity and uniqueness.

Intimate Documents showcased seven deeply engaged contemporary photography practices in South Asia, which are helping create its renewed language. Recognising the shifting registers both of the medium as well as of the personal, they seek to carve out precise ways in which the photograph continues to produce a world in flux.



The Urban Reimagined

Artists Gigi Scaria and Pooja Iranna
Curator Ravi Agarwal

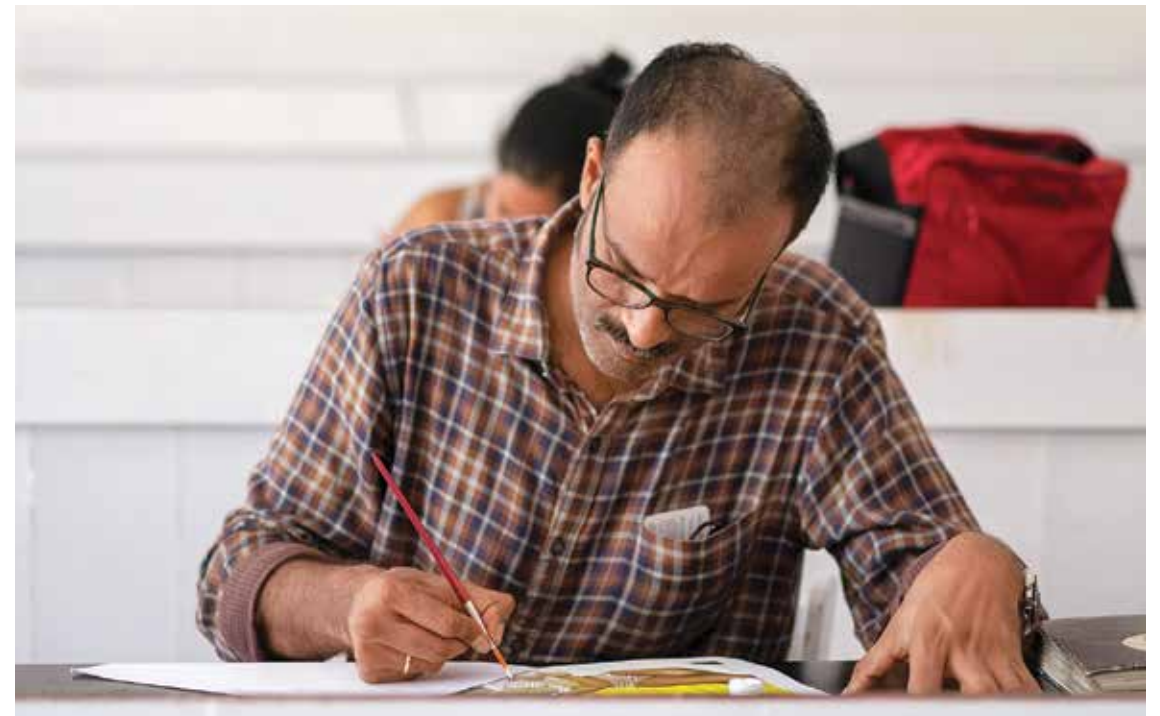
New urban spaces are creating fresh contestations of global capital and local realities. The idea of the urban has been defined outside the rural as a divide, even as society seamlessly flows between them. Carved out of terrains of multiple inhabitations, what was once ecological is becoming polluted, gentrified or destroyed. The project highlighted the clash of imaginaries of the 'urban' as a means to help rethink them.



Conceptual Photography as Artistic Expression

*Workshop Conducted by Chinar Shah
Curator Ravi Agarwal*

This workshop is a space to explore the changing nature of the photograph. As binaries between documentary and fiction, new and old media, fantasy and realism, still and moving image collapse, the contemporary photographer has to work in a radically different landscape; a new visual culture that calls for a multiplicity of photographic forms. The production and consumption of millions of images a day has people almost immune to them, and a 'death of photography' has been announced. The question is how, then, can images be made in a 'post-photographic condition'? By engaging with existing modes of photography and actively exploring what the future of the medium holds, it attempted to create a space for making art in dialogue with society, politics and culture. The workshop was experimental and process-oriented, using various new media techniques, platforms and apparatus to make and exhibit work.



Ecological Spaces: Exploratory Walks

*Walks conceptualised and conducted by
Vishal Rawlley and Tallulah D'Silva
Curator Ravi Agarwal*

The Travelling Dome conducted five ecology walks around Panjim city. The region lies in the midst of rivers, beaches, wetlands, mangroves, creeks and springs. This fascinating watershed area supports a variety of plants, birds, reptiles and aquatic creatures.

Participants visited different ecosystems to experience its rich biodiversity and to understand the vital 'eco services' they provide. Participants had the opportunity to collaboratively make 'public art' to celebrate the beauty of nature and to generate awareness about ecological concerns.

Mangrove Ecosystem

A walk through the distinctive mangrove landscape and manmade 'khazan' lands of Goa. The 'khazan' dating back to thousands of years is a traditional system of mud embankments, sluice gates and water channels that helps protect Goa's coastline, provides food security and harbours rich biodiversity. It is an opportunity to discover unique species like mudskippers, crabs and wetland birds amongst the mangroves. Participants may collect treasures like shells of clams and snails, mangrove pods and leaves, bird feathers and crab claws. This collection shall be artfully arranged to create a collaborative artwork.

Beach Ecosystem

We go to a lesser known beach where we discover tiny creatures in the sand and rocks, we observe birds and beach vegetation, we watch fishermen bring in their boats and examine their fresh catch. We also visit a unique chapel and a mysterious cave. Together we make sand art on the beach with a message to protect beach ecology.

The Natural Springs of Panjim

We visit the revered historical springs of Panjim, walk through the fascinating tunnels, learn about their natural and cultural importance and observe their special architectural features. We collect fresh water

samples and also help pick up any litter. We use these to make an art installation at the spring that highlights the importance of preserving fresh water sources.

The St. Inez Creek Walk

This walk charts the course of the creek as it runs through the heart of the city. We walk through heritage city areas and over historic bridges. We observe the ecological hotspots along the way and learn about its polluted state. We look at citizen's initiatives to help restore the creek through floating gardens. Participants add to this initiative by making little flotillas that attach to the floating island.

The City Tree Walk

The heart of Panjim city is lined with majestic avenue trees that keep it cool and green. There are also public parks and gardens with several unique tree species. Along the beach stretch is a mini city forest. As we walk through the areas we discover the city's rich natural heritage and the biodiversity it supports. At the end of the walk we adopt a tree to make an artwork around it calling attention to the importance of trees in the city.



CRAFT

One aspect of the Craft curation focussed on local Goan crafts that were displayed in a specially designed architectural structure, in continuation of one of 2017's projects. Another aspect of the curation explored everyday objects, bringing to light their histories and the status of Indian handicraft in the present time, encouraging an equal collaboration between designers and craftspeople, along with a special project looking at the iconic Indian charpai.

LIST OF EXHIBITIONS

Matters of Hand: Craft,
Design and Technique
Curated by Rashmi Varma
Adil Shah Palace

Serendipity Barefoot
School of Craft: Made in Goa
Curated by Annapurna Garimella
Collaborator: Dean d'Cruz (Mozaic)
Municipal Garden

SPECIAL PROJECTS

The Charpai
Curated by Ayush Kasliwal

Adil Shah Palace
& The Art Park
(Children's Park)



Matters of Hand: Craft, Design and Technique

Exhibition Design Reha Sodhi

Collaborators AKFD, Aman Khanna (Claymen), Avani, Chato Kuosto, Heirloom Naga, Ira Studio, Ishan Khosla, Jeenu Beevi, Kamli Devi & Jaipur Rugs Foundation, Meena Devi & Jaipur Rugs Foundation, Olivia Dar, Phantom Hands, Pio Coffrant & JIO Foundation, Rajiben Murji Vankar, Ramju Ali, Rooshad Shroff, Sandeep Sangaru, Senthil Kumar & Jaya Kumar, Shed, Suraj Prakash Maharana, Swapnaa Tamhane, Saleemamad D. Khatri & Mukesh P. Prajapati, Tara Books, The Kishkinda Trust, Tiipoi, Venkata Krishna, Yasanche and Zilu Kumbhar
Special Thanks Delhi Craft Council, Khamir, Gita Ram (Crafts Council of India), Poonam Verma, Mantu Charan, Vanita Varma, Malika Verma Kashyap and Paola Antonelli
Curator Rashmi Varma

This exhibition venerated the handmade as experienced through objects of utility ranging from recent innovations to ubiquitous objects found in public and private spaces. Matters of Hand: Craft, Design, and Technique included objects such as kitchen utensils, storage, furniture, or lighting that are imbued with thought process and an aesthetic integrity that extend from the karigars/



craftspeople/designers/artists/artisans themselves. The objects demonstrate that notions of 'craft' move along a continuum threaded into a dynamic past and a fast-approaching future. Whether an object has been in existence for millennia or created in our contemporary time, what was included in this exhibition exemplified a resistance to the ongoing discourse of modern vs. traditional that pervades handmade design.

The hands, the eyes, the feet, or the movements of the human body are the primary tools for ingeniously transforming precious raw materials into objects drawn from the vast Indian landscape. The very essence of these natural, indigenous materials is integral to the design, such as the pliability of katlamara bamboo, the translucency of makrana marble, the sonorous rhythm of kansa bell metal, or the regional clays that transition from earth into burnt terracotta or milk white pottery. Environmental concerns and economic resources are further explored through the use of recycled

materials, namely plastic and repurposed furniture that mirror the 21st century. Lost-wax casting, weaving, metal beating, marble carving, block printing, lathe-turning, embroidering or inlaying are some of the techniques employed. Geometry, symmetry, colour, and texture reveal the inherent nature of these elegant forms and announce their presence in an increasingly homogenized world.

Some works included here had been realized through formal working relationships within a two-way system of knowledge-transfer between practitioners and other works made independently in urban and rural environments. A profound respect is shared for traditional modes of techniques and cultural expression; however some works are not driven by these methods and thereby push process and find new expression. Others adhere closer to ideas which have persisted throughout time and space demonstrating refinement and artistry, whilst some objects were spontaneously designed from a lack of resources.

Serendipity Barefoot School of Craft: Made in Goa

Co-curator Dean D'Cruz

Collaborator Mozaic Design, Rinvin Contractors

Architects Kruti Shah, Sebastian Torres, Navpreet Singh Dua, Kartik Arora, Ami Mody (TMD), Malhar Chawada (Design Urban Office Architects), Kamy Khurana and Sonaali Bhatla

Curator Annapurna Garimella

The Serendipity Barefoot School of Craft is a unique architectural project that was initiated in the previous edition of the festival. The first stage was accomplished by creating a vision, through the selection of fifteen models in an architectural competition, which were displayed at Serendipity Arts Festival, 2017. In 2018, a residency in Goa with the architects which took place from 9-21 May, allowed us to turn the vision into a design for a pavilion that functioned as a talking, working, and collaborative space, bringing together architects, craftspeople, students, and visitors.





SPECIAL PROJECT

The Charpai

Curatorial Assistant Ramayudh Sahu

Collaborators AKFD Studio, Hem Singh, Poona Ram, Indi Store, Retirement Plan, Bijoy Jain and Narendra Bhawan

Special Thanks Association of Designers of India, Design Innovation & Craft Resource Centre (DRIC), Indian School of Design & Innovation (Mumbai), Creativity (Pune), CEPT University (Ahmedabad), IICD (Jaipur), Pearl Academy (Delhi), Dr. Skye Morrison, Anand Belhe, Rashmi Ranade and Darpana Athale
Special Project Curator Ayush Kasliwal

If one were to imagine a single piece of furniture that is truly Indian, it would be the charpai. The charpai is a rectangular wooden frame having four legs (hence the word char pai), with a woven fiber/fabric as the surface. It is used across the Indian subcontinent, particularly in the hot and relatively dry regions of Rajasthan, Gujarat and Maharashtra. The variant in the wet climates has a solid wooden surface. The project aimed to explore the charpai from a historic and cultural point of view, and simultaneously carry it into the future by inviting leading thinkers and designers to interpret the charpai, and present it at the festival. The thematic extension of the charpai was achieved by placing them in multiple locations, positioning them in creative ways, thereby encouraging use as well as recognition of the charpai as furniture that is relevant and unique to India.



SPECIAL EVENTS

LIST OF PROJECTS

| | |
|--|--|
| Comedy Wagon <i>Anirban Dasgupta, Sonali Thakkar, Sourav Ghosh, Sumit Anand</i> | Dinanath Mangeshkar Auditorium, Kala Academy |
| Senses 3.0 Workshops <i>Curated by Siddhant Shah</i> | Adil Shah Palace & Old Goa Institute of Management |
| Curioso DIY Art & Craft Corner | Art Park (Children's Park) |
| Talking Culture @The Speakers' Corner | Old Goa Institute of Management |



Comedy Wagon

Lineup Anirban Dasgupta, Sourav Ghosh, Sonali Thakker and Sumit Anand
Collaborator Comedy Wagon



Senses 3.0

Special Project Curator Siddhant Shah

Workshops

Gond Mask Painting
 Puppets of Goa
 Found It, Print It
 Crafty Clay
 Blind Fold Painting
 Decoupage Postcard Designing and Writing
 Warli Painting

In collaboration with Siddhant Shah, Senses 3.0 was programmed with workshops for the differently abled, including sensitisation workshops for our able-bodied audiences.



Curioso DIY Art & Craft Corner

Collaborators Siddharth Pathak (Abstract Art), Color Ashram (Herbal Tie & Dye, Block Printing), Nimmi Joshi (Clay modeling), and Shalini Lunkad (Sensory Art)

As Serendipity Art Festival's official DIY partners, Curioso enabled visitors, young and old, to experience the joy of making things with their hands, with no prior art or craft experience.

Over a thousand visitors tried something new – decoupage, abstract art, clay modeling or even just doodling. These corners were set up in the park with materials, instructors and lots of hands on time for projects, making art accessible to all who made their way to the DIY corner.





TALKING CULTURE @THE SPEAKERS' CORNER

Line of Flight Symposium

Segment 1 Presentations by participating residencies Aaron Cezar (Delfina Foundation), Andreas Vogel (Sommerakademie Paul Klee), Cosmin Costinas (Para Site), Mario D'Souza (KHOJ), Valeria Schulte-Fischedick (Kunstlerhaus Bethanien), Suresh Jayaram (1ShanthiRoad) and Marie-Helene Pereira (Raw Material Company)

Segment 2 Panel Discussion / Moderator: Rashmi Sawhney
Speakers: NayanTara Gurung Kakshapati, Annapurna Garimella, Shreyas Karle and Bénédicte Alliot



TALKING CULTURE @THE SPEAKERS' CORNER

My Colour on Your Plate

Artist talk by Paul McCarthy followed by a Q&A session with Aveek Sen

Artist talk by Sophie Calle followed by a Q&A session with Aveek Sen

Art Accessibility: Ideal or Reality?

Panel 1: New Ways of Seeing Art

Moderator Nishad Avari

*Speakers N.S. Harsha, Peter Nagy,
Sunil Kant Munjal and Zehra Jumabhoy*

Panel 2: Art and Education

*Panel Members Parmesh Shahani, Rohit Goel,
Roobina Karode and Arundhati Ghosh*

*Panel 3: Corporate and Institutional
Collections in India*

Moderator Deepthi Sashidharan

*Speakers Abhishek Poddar, Kamini Sawhney,
Kiran Nadar and Paul Abraham*

Project Supported by

CHRISTIE'S



Site, Context & Time: Evolving Practices in the Performing Arts

Introduction by Leela Samson Panel Discussion: Understanding

Site, (Re)Location and its Impact on Performances

Moderator Atul Kumar

*Speakers Anand Bhat, Subhashim Goswami and
Nirmala Ravindran*

Discussion: Time and the Evolution of Arts Practice

Discussants Lakshmi Subramaniam and Padmashree Josalkar

Responding to the social milieu of the time, all art forms evolve with their surroundings, assimilating and adapting cultural practices. The same applies to the performing arts—namely, music, dance and theatre—that have absorbed societal conditions, often leading to an organic change in existing traditions.

When a performance is contextualised, it creates a space for itself within the larger gamut of society. Similarly, when traditions evolve to engage different audiences, they also create a niche for themselves.

Through the passage of time, we observe this evolution in all art forms. The question remains: how do we address external influences which may affect the vocabulary of existing traditions, while these practices are also attempting to create established spaces of their own?





TALKING CULTURE @THE SPEAKERS' CORNER

Young Subcontinent: Sightlines Discussion

Moderated by Amrith Lal, Curatorial Advisor to the project

Artist presentations and discussions from Young Subcontinent

Artwork credits

Line of Flight

P. 130 Bharatesh GD, Accumulation of AND's
P. 131 Andrew Ananda Voogel, Karoo Composition

Panjim 175

P. 132 Sonia Rodrigues Sabharwal (Goddess series)
P. 132 Waylon J. D'Souza
P. 133 Hemant Surlankar

Between and Betwixt

P. 135 Diptej Vernekar
P. 136 Ramdas Gadekar

Dharti Arts Residency

P. 137 Ravi Kumar Chaurasiya, The City of E-Waste
P. 138 Khushbu Patel, The Shape of My Voice
P. 139 (top) Pannaga Jois, Persistence of Memory
P. 139 (bottom) Khushbu Patel, Following Auditory Waves and Back

St+art Goa

140 (top) Miles Toland
140 (bottom) Okuda
P. 141 Daku, Theory of Time

Ephemeral: New Futures for Passing Images

P. 144 Abhijit Pal, I Was There
P. 145 (top) Uzma Mohsin, Songkeepers
P. 145 (bottom) Sukanya Ghosh, Album/Journal II
P. 146 Installation view (left) Rahaab Allana Collection
P. 146 Installation view (right) Ashish Sahoo
P. 147 (top) Nepal Picture Library
P. 147 (bottom) Installation view, Uzma Mohsin, Songkeepers

Intimate Documents

P. 148 (installation view, top left) Avani Tanya, The Snapped Rope and Other Stories
P. 148 (installation view, top right) Chinar Shah, The River
P. 148 (bottom) Indu Antony, Uncle Vincent
P. 149 Sohrab Hura, Life is Elsewhere

The Urban Reimagined

P. 150-151 Gigi Scaria, Face to Face
P. 151 (top) Pooja Iranna, Another New Beginning

P. 174 Moe Satt with his work, Lion Studies as part of Young Subcontinent: Sightlines

P. 5. Installation view of Uzma Mohsin's Songkeepers in Ephemeral: New Futures for Passing Images, curated by Rahaab Allana

P. 7. From the exhibition The Sacred Everyday: Embracing the Risk of Diference, curated by Ranjit Hoskote

Museum of Sounds in My Head

P. 34 (top) Budhaditya Chattopadhyay, The Unspoken, The Ineffable
P. 34 (bottom) Karen Geyer, Grauton (Shades of Grey)
P. 35 Varun Desai & Viraag Desai, Emission

The Sacred Everyday: Embracing the Risk of Difference

P. 116-117 Jyotindra & Jutta Jain Collection and Swaraj Art Archive
P. 119 (top, left) Installation view, Ghulam Rasool Santosh, Swaraj Art Archive
P. 119 (top right) Installation view, Smriti Dixit, Hibiscus River
P. 119 (bottom) Installation view from the Museum of Christian Archives, Santa Monica Church

My Colour on Your Plate

P. 120 Sophie Calle, Voir La Mer
P. 121 Zuleikha Chaudhuri, Instructions for Making an Incision
P. 122-123 Paul McCarthy, Piccadilly Circus

Out of Turn

P. 124 Installation from River Lin's 'Sleeping in between Tehching Hsieh and On Kawara'
P. 125 Maya Krishna Rao, Loose Woman

Young Subcontinent: Sightlines

P. 127 Bikkil Sthapit & Pooja Pant, Memory, Truth & Justice
P. 128 Kathyayini Dash, Assembly of Ghosts
P. 129 (top) Arjun Das, The Lost Lanes
P. 129 (bottom) Shivangi Ladha, Has each violent revolution created another violent society? Acid attack survivor

PATRONS

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We would like to thank all the curators who have worked with us for the previous editions of Serendipity Arts Festival. Their vision and support has made the Festival what it is today.

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Line of Flight

Line of Flight is a concept that has been used in various contexts, including architecture, art, and literature. It refers to a path or trajectory that is not linear or direct, but rather follows a curved or winding course. This concept is often used to describe the movement of objects or people in a space, or the flow of information or ideas in a network. In the context of architecture, Line of Flight can refer to the design of a building's interior spaces, where the path of movement is carefully planned to create a specific experience for the user. This can involve the use of curved walls, angled floors, and other architectural features that guide the eye and the body in a non-linear fashion. In art, Line of Flight can refer to the composition of a painting or sculpture, where the viewer's gaze is led along a path that is not strictly horizontal or vertical. This can be achieved through the use of perspective, color, and other visual elements that create a sense of movement and direction. In literature, Line of Flight can refer to the structure of a narrative, where the story is told in a way that is not strictly chronological or linear. This can involve the use of flashbacks, foreshadowing, and other narrative techniques that create a sense of movement and direction. Overall, Line of Flight is a concept that is highly relevant to the study of space, movement, and communication. It provides a framework for understanding the ways in which these elements are interconnected and how they can be used to create a specific experience or effect.

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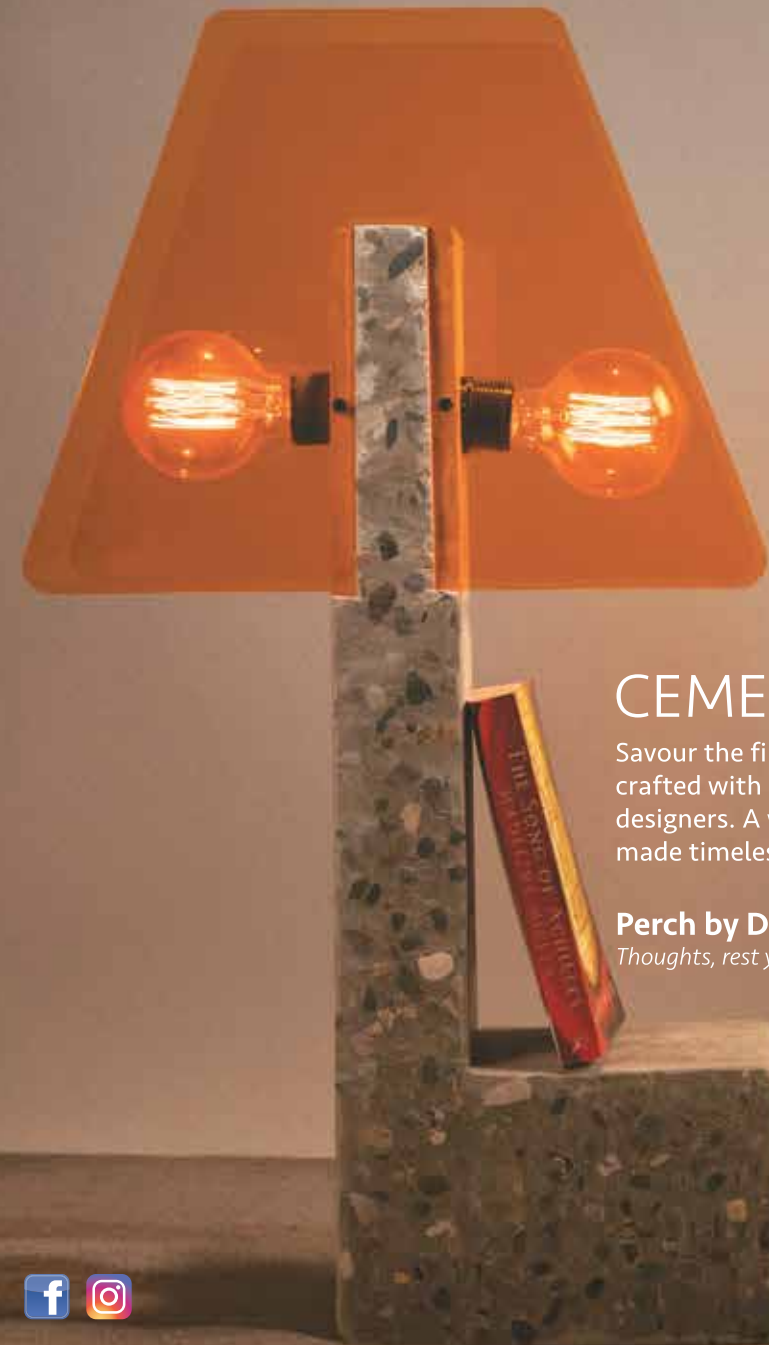
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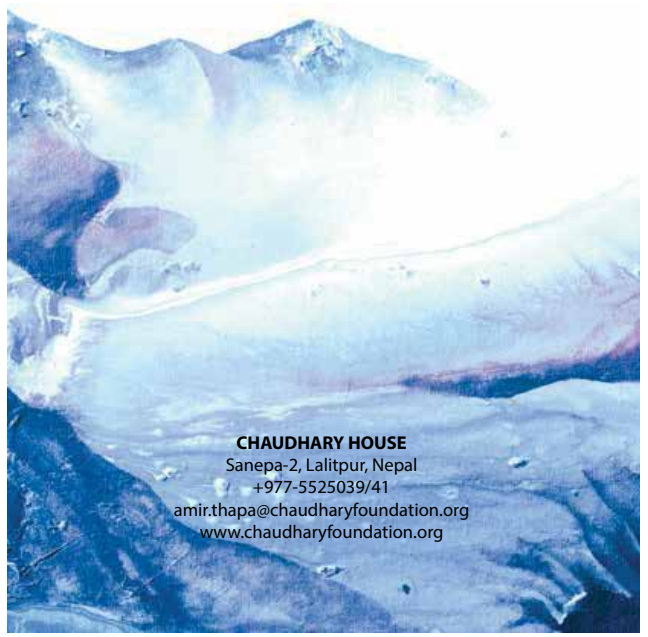
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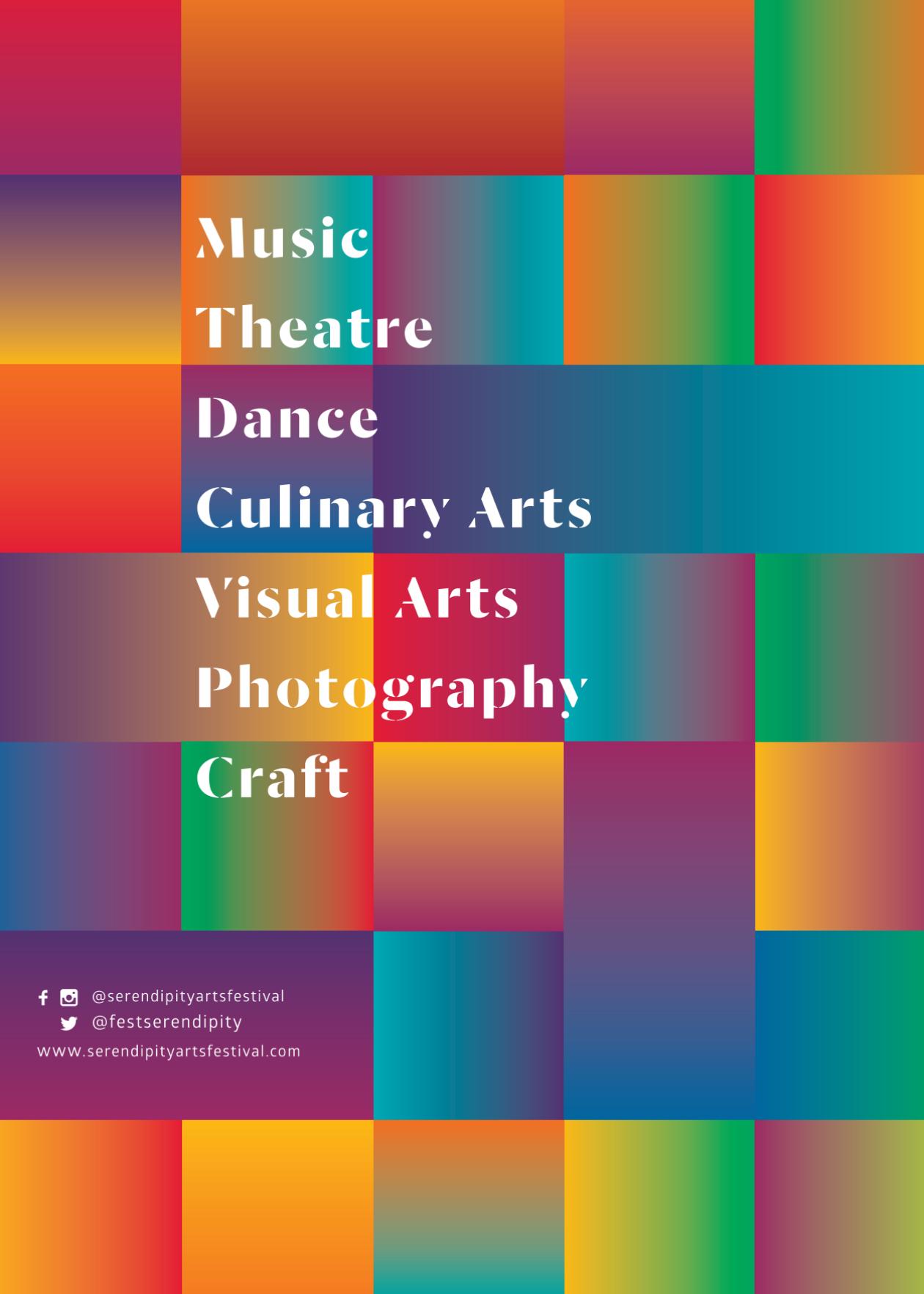


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